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THE SECOND SERIES.

VOL. II. DECEMBER 1, 1816. No. XII.

EMBELLISHMENTS.

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L. Harrison, Printer, 373, Strand.

TO OUR READERS AND CORRESPONDENTS.

In concluding this volume, the Proprietor of the REPOSITORY, *grateful for the flattering reception which the New Series has experienced from the public, informs his subscribers, that it is his intention, in the succeeding numbers, to make such farther alteration in his arrangements, as shall render the Miscellany more acceptable to the general reader. Among other new articles, he is enabled to announce a series of papers of a popular nature, illustrated with engravings by* ROWLANDSON, *whose comic talents are well known to every lover of genuine humour.*

Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expense. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, *will be acceptable.*

Miss Robinson *has pointed out an instance of imposition, to which we, in common with all the conductors of works which accept communications, are unfortunately liable. "I shall feel obliged," says this lady, "if you will correct an extraordinary error which has taken place in your number for October,* 1816, *a poem of my late mother's having been* most ingeniously transcribed *under the signature of* SOMERSET, *entitled* Reflections. *If you will refer to Mrs. Robinson's Poetical Works, vol. II. p.* 376, *you will find from whence this most* glaring robbery *proceeds. I have no doubt but this fraud will be properly detected by your vigilance, and prove a sufficient caution to your poetical* transcriber *on any future attempt of substituting* published poetry *for original matter." We assure Miss Robinson, that we have by far too much gallantry, either ourselves to rob or to connive at the robbery of a fair lady, and that we shall not fail to exercise our vigilance for preventing the recurrence of such depredations.*

We are under the necessity of apologizing to some of our poetical correspondents, and Oscar *in particular, for being obliged to defer their contributions till our next number.*

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THE TANJORE MAHARAJA ... MAHAL

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 31.—PARK-ENTRANCE.

It will be perceived by the annexed plate, that a cheerful and inviting character of scenery is suitable to this design, which is contrived to display it to advantage, and induce the traveller to desire a further investigation; but it requires a superior order of landscape excellence in other parts of the grounds, to fulfil the expectation that such a promise begets in the mind of every intelligent visitor. When, however, such means are in possession, it is very proper to give him at the entrance of the park so recommendatory a foresight of its qualities; for the entrance of a property effecting the earliest impression on the mind of a visitant, it is of some importance that it should be of the favourable kind; because in this as in other instances of *first impressions*, it is not easily eradicated, and probably the mind will be more strongly operated on should it have the appearance of repulsiveness or other objectionable features. This idea was some years ago oddly pursued by an old nobleman, whose summer recreation consisted in making extensive journies through England, Scotland, and Wales: for he amused himself with speculations upon the character of the individuals from the entrances to their several properties as he met with them upon the road; and he insisted, that he had become so great a proficient in catching the predominant one of the entrance itself, that he rarely failed in pronouncing that of its owner; until at length he declined to visit those with whom he intended to pass short spaces of time during his tour, if he thought that he perceived characteristics objectionable to him in the entrances to their domains. "It is very easy," said he, "to say which belongs to the proud and lofty, and which to the vain and conceited; which to the liberal, the prodigal, the penurious, the courteous, the frivolous, the reserved, or the nervous: and it matters not that they may have been made by the predecessors of the present occupiers; had

there been great differences of nature in them, the entrances would have been altered." How far his lordship's theory might be practically correct to so great an extent, may very properly be doubted; but certain it is, it often happens that prejudices are formed at this early period of a visit, that are not readily removed even by manners the most liberal and conciliating.

The annexed plate does not comprise lodges: it is, however, intended that the residence of the porter shall be in the immediate neighbourhood; for without the certainty of attendance, a property with such an inclosure has a very inaccessible appearance. The piers of this design are more decorated than usual, and those of the centre support Grecian vase lamps; the gates are of iron, richly ornamented, and side piers are made to finish the stone or brick wall with which the estate is surrounded.

The manufacture of iron has been greatly benefited by improvements in the art of casting it, by which the embossed parts are relieved from the moulds with so much purity, that little labour is afterwards required to complete the richest ornamental work in this metal, which is therefore performed at a small expense compared with the execution of such work a short time since; and as iron itself is now at a very reduced price, it may be expected that richly embossed works will come into frequent use, particularly as this metal is now so generally substituted for several other materials, that the century may not improperly be called another *iron age*.

About ninety or a hundred years ago, superb works in iron, as gates and railings, were very fashionable, and Mr. Adam did his utmost in his time to revive the richness of them in all his works; but there was then an error in constructing and in connecting them with stone-work injurious to their durability, that always checked the encouragement so soon as its effects were discovered: in fact, two or more pieces of iron ought not to be placed together so that their flat surfaces come in contact with each other, and the parts which join the several pieces should be as small as possible, for the rusting of the connecting parts speedily separates them; the progressive accumulating rust effects this still farther, and the repairs by lead which the smiths supply, continue the advancement of the separation, until the height and width of the whole work far exceed its original dimensions; and thus its own strength and fitness are destroyed, and the stone-work with which it may be connected, is torn to pieces. This circumstance has given some persons the false notion that iron grows when in a manufactured state, and increases in length and bulk by lapse of time. Curious examples of what has been stated may be seen at the south front of the Bank of England, where the basement of the building is dilapidated to an extraordinary extent; and at the Adelphi also, where the railing to the parapet of the terrace towards the river is in a similar ruinous state, and exceedingly dangerous. Architects now prevent these effects by correcting the error in the practice of the manufactory, and by fixing the whole as independently as possible of other parts of the building.

OBSERVATIONS ON THE DRY-ROT IN BUILDINGS.

(Continued from p. 252.)

It will be evident, from the foregoing remarks, that the rapid way in which buildings are frequently erected must sometimes be generative of this disease; for no sooner are the carcases of these edifices carried up, and the roofs put on, than the walls are plastered on the inside, and perhaps stuccoed on the outside; the other finishings are proceeded with, and thus the escape of damps, that of necessity are within the walls, is retarded; the houses are occupied before they are dry, and too frequently the result is an universal rottenness of the timbers. A house, like a ship, should have its proper time to season: when in its exposed state, all the materials of which its skeleton is composed, should be suffered to become hard and dry before they are cased over by the floors, wainscoting, and plastering; for it will be readily imagined, that the extensiveness of the disease, arising from this circumstance of haste, must eventually require an expense to eradicate it little short of the original cost of the building, unless the soil and situation be of the most favourable description.

Towards the cure of the dry-rot a complete knowledge of its nature is absolutely necessary: he who undertakes it with just hopes of success, must be intimately acquainted with the varying symptoms which it assumes in the several stages of its progress: he must be enabled to ascertain if it be radical or accidental; if it originates singly from the soil, from vapours, from the timber or other materials, or errors in construction; if in combinations of several of these sources, or in the union of them all: and he must by no means be influenced with the hope or expectation that the disease may be cured by the application of nostrums, independent of the removal of the causes, or of a scientific corrective of their operations. Nostrums have been sought with avidity as cures for the dry-rot, and quackery has been as industrious to fabricate them; but he who expects to succeed by such applications alone will certainly fail of success, for chemicals can be usefully employed only to correct the impurities that remain in the timber, or with the other materials of the building. This attempt to develope the causes of the dry-rot will, it is trusted, expose the futility of further expectations from such remedies, which from their nature can only be applied to the symptoms, and never affect, or indeed reach, the concealed causes of the disease. On the other hand, he will rarely fail of success in his attempts to eradicate this destructive enemy, who carefully investigates the causes which conspire to produce it, and as carefully removes them, or arrests their operations: always observing, that the disease is rarely of simply a single nature, but consisting of combinations of several causes, all of which he must remedy of course, or his labours will not be profitably answered.

The various attempts of a century to cure the dry-rot having so frequently proved unsuccessful, the disease not being sufficiently ascertained, and all nostrums failing, a remedy was considered as hope-

less, until it was proved that the admission of air was sometimes attended with beneficial effects. Those who had failed in former attempts, naturally resorted to this application as the only means of cure; and contenting themselves with the first solution of the mystery, they concluded, that as pure air acted as a preventive, and sometimes destroyed the fungus, the disease must necessarily be caused by stagnant air alone: consequently the admission of air is now considered by many as a sovereign remedy, and the affair is investigated no farther. In this practice there is great danger, and until the causes are removed which produce the prejudicial effluvium, the admission of air ought not to be relied on. Air, in passing through damps or noxious vapours, partakes of their humidity and baneful qualities, and becomes inadequate to the salutary task for which it is employed. Owing to this circumstance, air has been frequently admitted into the affected parts of a building without success; too often, instead of injuring the fungus particularly, it has considerably assisted its vegetation, and infected with the disease other parts of the building, which would otherwise probably have remained without injury. But if dry and pure air can be safely admitted after a removal of the several causes, or when the disease is only dependant on such vapours for support, it may reasonably be expected to succeed, if administered in the early stages of its progress; for when the vapour is removed, and the feculent humidity which it deposits is dried up, there is no longer a suitable recipient for the germs that are scattered by the circulating air. The timber which is in a state of decomposition by an intestinal decay, is little affected by the application of air, as it cannot penetrate the surrounding spongious rottenness which generally forms the exterior of such timber, and protects the action which the humid particles have acquired.

The application of heat to the diseased timber, as might be well expected, is similar to that of air, with the exception only, that, when admitted, it either occasions a more rapid dissemination of the disease, or destroys it with greater facility.

Under the circumstances of necessity and danger, it will require considerable skill to effect the purpose without increasing the disease; and it is indispensably necessary, that every person who takes upon him to admit air as a remedy to this evil, should previously estimate the destructive consequences which may result, and ascertain if it will not be more injurious than beneficial to the building; for the application of air to the vegetable rot is similar in its effects as when applied to fire, for it will either extinguish or invigorate its powers. From too little consideration in this practice, many noble mansions have been destroyed, and much useless expenditure incurred in others, both which would have been prevented by a judicious attention to the corrective properties of air, and a knowledge of the real nature and extent of the disease.

ARCHITECTURAL REVIEW.

No. XI.

REMARKS ON THE ENTRANCES TO OUR THEATRES.

To the Editor.

SIR,

THROUGH your means I beg to convey a few observations to the notice of those persons under whose controul is the regulation of so much of our theatres as forms the entrances to them. It is a subject on which hundreds of persons have nightly just cause of complaint, and have had it from time immemorial; but this I submit is no reason why, in this age of ingenious improvements, they should be either worse in the new theatres than in the old, or why they should not be amended so as to surpass them. The audience being enabled to procure seats to be kept for them in the boxes, it rarely happens that danger or inconvenience accompanies the admission to that part of the house; but to the galleries, and the pit particularly, it is otherwise, and the danger is always increased in proportion to the attraction of the performances of the evening. At folding doors the pit audience assembles, and at an appointed time, for which all are in eager expectation, these are hastily opened, when a large space is presented, into which the audience rushes; and here begins the subject of my complaint: but as the entrances to Covent-Garden house are perhaps the most deserving of this censure, I shall con- [illegible] nyself to speak of that theatre, [illegible].hstanding most of them are [illegible].o objections of a similar na- [illegible] When the doors are opened, [illegible]ons in advance pass swiftly forward; a great crowding takes place with those who would follow; persons are jammed forcibly against the sides of the door-way, and in the general and violent pressure, if arms are not broken, or limbs dislocated, it is less owing to good contrivance than to good fortune. When this danger is passed, a race commences across the space between the doors and up to the iron gates, in which the weak are perhaps borne down by the strong and the swift: if, however, the contest for distance is got over in safety, a new one commences at the steps and iron gates; for as this new and narrow entrance is assailed at the right and left, as well as at the centre, a triple contest always ensues: the person fairly presented to the opening and pressed forward by other candidates for admission, is opposed by those on either side of him, each striving to insinuate himself into the narrow space, and to thrust back his neighbour; this cross assailment every centre applicant has to contend with, so that the spot during the first attempts at admission has all the appearance of a battle. From a knowledge that all this will ensue, a selfish and unaccommodating spirit prevails, from the effect of which even females are not exempted, the moment the parties meet at the door, and it is continued in a manner that would not exist in any other circumstances with the same polished members of society. This, sir, adds to danger and inconvenience a disgrace-

ful behaviour, that has long been familiar, and is therefore tolerated only because the urgency of the occasion may seem to make it necessary. This also prevents the members of many well ordered families from attending the pit of the theatre, who, for several reasons, prefer this part of the house, and will go to no other. And let it not be said, that, in all this, danger does not exist; I cannot forget the dreadful accident at the Haymarket Theatre some years ago, when many persons were trodden to death, in consequence of a rush similar to this I have spoken of. I have seen serious accidents happen at the first doors, at the iron gates, and at the space between them, and I feel it a duty to remonstrate publicly on the length of time such dangerous accesses have been suffered to exist, when a small exercise of judgment and a less expense would remove the possibility of future recurrences. That this has not been amended, however, I do not attribute to motives of policy, which may relate to the receipts of another part of the house, because I believe the managers of our theatres cannot be operated upon by such motives, although beneficial to themselves, if at the same time they involve a risk either of the lives or limbs of certainly a liberal and indulgent public. I am, sir, &c. &c. P.

ROYAL COLLEGE OF SURGEONS.

A company was incorporated by Edward IV. in 1461, consisting of persons then called *Barbers;* but others, practising surgery only, formed themselves into a society, and became solicitous of joining them; and they were accordingly united in the thirty-second of the reign of Henry VIII. at which time those practising surgery were exempted from bearing arms, or serving ward and parish offices; and by the same act those who shaved were enjoined not to interfere with the healing art, as those who followed the business of surgery were forbid to shave. In the reign of Charles I. the surgeons were by letters patent authorized to become examiners of the surgeons of London; and it was ordered that no person, whether freeman or foreigner, should practise surgery within the cities of London and Westminster, or within the distance of seven miles from London, without authority from the company of Barber-Surgeons. The company continued thus incorporated until 1745, having the same hall, a structure erected by Inigo Jones; but at that period the art had arrived at considerable eminence, and the surgeons finding the union in many respects inconvenient, desired to be separated into a distinct company, for which an act of parliament was passed, and the surgeons separately incorporated by the name of the Master, Governors, and Commonalty of the Art and Science of Surgery of London. By this act, however, their fine hall was lost to them, upon which they erected a theatre for the purposes of their pursuits in the Old Bailey. It was at that time considered to be an elegant but not an expensive structure, consisting of a rusticate[d] basement, with square windo[ws] supporting a range of Ionic p[ilas]ters, within the height of whic[h a] principal and an upper flo[or]

included: to the former there was an ascent by a double flight of steps, under which and on a level with the ground was a door for the convenience of taking in for dissection the bodies executed at Tyburn, or afterwards at Newgate. The windows of the principal apartments were large, with square ones above, and the entablature supported a plain attic, surmounted with vases. This building in the course of time was found to be inadequate to the wants and consequence of this most respectable body of scientific professors; a new situation was therefore obtained, the old structure was taken down, and about the year 1800 they obtained further privileges from the government, who very properly considered that a distinguished rank should be given to so necessary and enlightened a profession. The company thence became established as a college, and on the portico of the new building erected on the south side of Lincoln's Inn Fields is inscribed the present rank of the institution:

"COLLEGIVM REGALE CHIRVRGORVM."

In addition to the usual apartments, the present building is spacious, and contains the requisite conveniences for the exhibition of the various operations performed on the human frame, and of dissections, for the important study of the sublime structure of man: but the character of this building exteriorly by no means indicates the importance of the establishment, or the noble purpose to which it is dedicated. This college should have had an insulated situation, and in a dignified union of architectural grandeur and beauty, it should have proclaimed itself the seat of science and wisdom. Such edifices, worthy of admiration in themselves, and dignified in the purpose to which they are applied, are the best ornaments of a city, and are the proper testimonies of the respect due to the illustriously eminent in art or learning, who eventually become the chief glory of a country. But this edifice has little pretension to such honours; the north front of the building bespeaks the fact, that it was an alteration of old houses for the purpose of forming one of greater magnitude: and, as far as related to the arrangement of the apartments and the necessary conveniences for the purposes of the institution, doubtlessly the alteration is performed with judgment; but these commonly stuccoed houses are injured by the affectation of dignity that is "thrust upon them" by the appendage of an Ionic portico of six columns, that neither fits nor is fitting to the present structure. The portico in itself, however, is chaste and elegant, and seemingly the result of some study of the beautiful little temple of Ilissus at Athens; and in this, as in its lovely prototype, the characteristic dentil is wanting. These columns are the chastest examples of the order that we have in London of such magnitude; but in this instance, as in most others of porticoes not belonging to churches, they face the north, and consequently fail to exhibit half their beauties. The entablature is surmounted by the arms of the college, and at each of four columns by a tripod: these do not benefit the general effect, as they are necessarily deficient in sub-

stance, and inconsistent with the masses beneath, that seem to have no other duty but to support them. The piers and railing in front of the building are well designed, and have a good effect.

RESULTS DEDUCED FROM THE CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

RELIGION gave birth to the imitative arts: these had arrived at their greatest perfection when the external splendour of religion had attained its highest pitch, and they sunk when the latter began gradually to decline. Such was our main deduction from the survey of the names, works, and merits of the artists of antiquity. From the subjoined results we shall perceive how the same effect was again produced by the same cause.

As among the Egyptians and Greeks, so in the Christian æra, architecture was first called into action, and it was in the construction of temples that this art was first displayed in the style peculiar to itself. Here, however, it appears, above all things, that neither the Gothic nor the Lombard style, as they are called, was exclusively invented or employed by the Goths or Lombards; but that we find them both equally diffused at the same time, and that we might at most denominate the Gothic the northern style, and the Lombard the southern style.

Almost every one of the more distinguished nations of Europe has its own architects. Germans, however, as William (Guglielmo), and Jacob (Lapo), go to Italy, and there erect churches and towers; and a Frenchman, Etienne de Bonneveil, repairs to Sweden to build Trinity church at Upsal, in what is termed the Gothic style, after the model of the church of Notre Dame at Paris.

In the erection of our Gothic churches, long after the time when any Goths existed as a distinct nation, the clergy took the greatest share. Under its directions, those which are still standing were built either during or about the end of the middle ages. Many monks and other ecclesiastics, nay, even bishops, who were afterwards admitted into the number of the saints, were architects. The figure of the cross, whether Greek or Latin, first employed at Rome on the site of the present cathedral of St. Peter by Pope Sylvester, has been adopted for all Christian churches of any consequence. This religious idea required a great modification of the ancient temple-architecture. As to the Lombard style, it is a mixture of the latter with that which originated in the adoption of the form of a cross. The cupola of the Pantheon of the ancient world was raised for the purpose of covering the cross; and this was first done not by a Lombard, nor one of their descendants in later times, but it was Buschetto, a Greek from Dulichium, not far from Ithaca, who exhibited the first model of this style in Italy, in the cathedral erected by him at Pisa.

These are facts which have hitherto been overlooked by the writers on the history of architecture.

The most ancient large Christian church still standing, but converted into a mosque, is that of St. Sophia at Constantinople. The two most modern ones are St. Peter's at Rome and St. Paul's in London. The building of the most spacious Christian churches consequently began with cupolas and ended with cupolas.

The first large cupolas erected after that of St. Sophia at Constantinople, were the cupolas of the cathedral of Pisa, built by Buschetto, the cupola of the Battisterio in the same city, by Diotisalvi, and the polygonal cupola of the cathedral of Florence, by Brunelleschi.

In regard to sculpture, we remark that it was much later than architecture before it made any considerable progress. The most ancient works of this kind yet extant, executed by masters totally unknown to us between the ninth and thirteenth centuries, are crude, shapeless figures, wrought in coarse stone, and in respect to the stiffness of the style, not unlike the oldest Egyptian statues. It was reserved for Niccola da Pisa to render to modern sculpture the like service as Dædalus of old to the sculpture of the Greeks. This art also was first employed in the construction and embellishment of the temples of the Christians, in the same manner as it had been among the Egyptians and Greeks. Among all the known temples, the cathedral of Orvieto claims the first place, as having given occasion to the revival of this pleasing art. The most ancient and celebrated artists of those times, who lived in all parts of Italy, either wrought in it, or at least embellished it with their productions.

The oldest works of sculpture with which we are acquainted are exclusively of religious import. It began first to manifest itself in the shrines for relics and tabernacles, just in the same manner as the chest of the Kypselus, and that of Hyacinthus at the throne of the Apollo of Amyclæa, belonged to the most ancient plastic works of the Greeks; and as we find in the ark of the Israelites the oldest, and almost the only piece of sculpture among those people, who were no great friends to the imitative arts. It next appears in sarcophagi, tombs, pulpits, in the embellishments of the façades of churches, in crucifixes, and, not till a later period, produced statues of the saints, of Christ, and, lastly, Madonnas. The material in which it works is at first the common stone for building; it then selects wood and marble; and it is not till before the commencement of the fourteenth century that it appears in bronze works, which we know for certain to have been produced in Italy by the more eminent Italian masters. To these works belong the old bronze gates of the Battisterio at Florence, executed by Andrea Pisano: for that this art had not for several centuries been practised in Italy is particularly proved by the very ancient gates of bronze of the cathedral of Pisa, which fall in towards the hanging marble tower. These gates, which represent twenty-four subjects from the New Testament, with explana-

tions in the ancient monkish characters of the sixth or seventh century, in a rude but simple style, were brought in the year 1117 by the Pisans from the Balearic Islands, which they conquered, and erected, together with two porphyry columns, as their most valuable trophies, at the cathedral. For this reason it is more than probable, that the ancient bronze gates which are to be seen at St. Peter's in Rome, as also at St. Paul's out of the city, on the road to Ostia, and likewise the celebrated gates of Benevent, were not executed by Italians, but by Greek masters. The former of these comprehend ten compartments, six historical basso relievos, a Christ sitting, a Madonna sitting, a Peter standing, and a Pope kneeling at his feet. They were executed in the time of Pope Eugenius III. about 1150, instead of the silver gates which had been carried off by the Saracens. Paul V. had them repaired. The second consist of fifty-two subjects, many of which are from the New Testament, as the Annunciation of the Virgin Mary, the Conception, the Presentation, the Crucifixion, &c. They are executed in thin plates of bronze upon wood. The explanations of the subjects, and also the names of the apostles, are in Greek. Nevertheless, in some of the compartments, where there are no figures, are Latin inscriptions. The execution of these gates dates, according to the Latin inscription upon them, *Anno millesimo septuagesimo ab incarnatione Domini*, &c. from the year 1170, by the command, and at the expense, of Archdeacon Hildebrand, who was afterwards pope by the name of Gregory VII. The third are adorned with seventy-two biblical subjects, and many portraits of the bishops of Benevent to the year 1151, as the inscription informs us.

After Andreas Pisano, we discover still greater improvement in the works of Moccio of Siena, and afterwards again in those of Ninus Ugolino. But it was not till the time of Brunelleschi, who flourished forty years after the latter, that it began to raise itself anew to any considerable height. At the same time with him flourished Donatello and Agnani. At length, under Ghiberti, who executed the more modern bronze gates at Florence, it attained, as far as regards the treatment of basso relievos, to such a degree of perfection as we may safely assert to have been not yet surpassed.

Seven of the most eminent artists of Italy were summoned by the senate of Florence to exert their abilities in preparing a model for these gates. They were, as we have stated in the survey, Brunelleschi, Donatello, Lorenzo Ghiberti, Francesco de Vandabrina, Lorenzo di Bartolluccio, Jacopo della Quercia, and Niccolo of Arezzo. To the third of these the prize was adjudged, even by the other competitors themselves. These gates, concerning which Michael Angelo declared that they deserved to be the gates of Paradise, are still standing as a great ornament of modern sculpture in the place where they were erected, and most of our best modern sculptors have improved themselves by them. This is particularly observable in the admirable works of Verrocchio, and still more in

those of Civitali of Lucca, who flourished fifty years later, and in whose time modern sculpture had reached the same step upon which we see it from fifty to eighty years afterwards, in the time of Sansovino and Michael Angelo.

From these remarks it follows, that if in architecture, which principally relates to the construction of temples in the original Gothic style, as it is called, the Germans and French, as also the Scotch, English, and Spaniards, have equal merit with the Italians, since it was cultivated and improved at one and the same time by all these nations, but especially by the Germans, yet in the higher walk of sculpture the Italians claim the pre-eminence. No nation began so early to practise this art as they, and none has produced works of such perfection within so short a period. The Germans alone can boast of having shewn after them some blossoms, which unfortunately were not matured into fruit of any importance. Vitus Stoss, a native of Cracow in Poland, of German descent, came, after his travels through Italy, and a short subsequent stay in his native country, where he did not meet with satisfactory encouragement for his art, to Nürnberg, settled there, and was the first who awakened in Germany the higher sculpture. It was probably to the study of his works that Albert Durer, and still more Melchior Bayr, owed their talents: but his influence on German sculpture was particularly manifested in the productions of Peter Fischer and his sons, who, in the admirable monument in bronze of St. Sebaldus at Nürnberg, have, both as to ideas, style, and execution, produced a work, which, while it will bear a comparison in many respects with the Italian sculpture, is to Germany what the gates of Ghiberti are to Italy, a performance by which the national reputation in this branch of the art is indisputably established.

From the list of artists in mosaic, it will be perceived that this art, designed rather for ornament than for the gratification of a high moral sense, and which was employed for the same purpose by the Greeks and Romans, by whom it was termed *opus vermiculatum*, was again introduced into Italy by a Greek, who had wrought in the cathedral of St. Mark at Venice. During the middle ages this art seems to have been lost in this country. The oldest mosaics, executed by masters wholly unknown to us, and which may be considered as relics of the art left from the time of the ancient Romans, are the following:—

1. Mosaics representing the occupations of the vintage, in the temple of Bacchus, as it is styled, or in the church of St. Constanza, daughter of Constantine the Great; probably of the time of that emperor. Christ upon the globe, with John, seems to be of somewhat later execution. This is perhaps the first Christian mosaic that is yet known.
2. Christ on a throne, with two angels by his side, in the church of St. Agatha Maggiore at Ravenna; executed in the time of Exsuperantius, bishop of that see, 400 years after the birth of Christ.
3. Christ, with fourteen busts by his side, over an arch in the church of St. Sabina, on the site of the celebrated temple of Diana, on the Aventine at Rome; executed in the time of Pope Cælestine, A. D. 424.

4. The Annunciation of the Virgin Mary, together with the Birth of Christ, the Flight to Egypt, and the Massacre of the Infants at Bethlehem; formerly over an arch in S. Maria Maggiore at Rome; executed in the time of Pope Xystus III. 433. In the Barberini library are still to be seen drawings of this performance.
5. Four ancient mosaics in the church of St. Placida at Ravenna, of the year 440.
6. Christ with the Saints by his side, on the right and left over the great arch of the nave of the church of St. Paul at Rome; executed in the time of Leo I. A. D. 441.
7. The Baptism of Christ in the Jordan by John, surrounded by the twelve Apostles, in S. Giovanni at Ravenna; executed in 451.
8. The four Evangelists and the Lamb of God in the oratories of the Battisterio di S. Giovanni di Laterano at Rome, of the year 462.
9. Christ with six Disciples, in the church of S. Andrea in Barbara at Rome; executed in the time of Simplicius, A. D. 463.
10. Christ on the globe, with the twelve Disciples, whose names are all inscribed, in the church of S. Agatha in Suburra at Rome; executed in the time of Ricimer, A. D. 472. There is a drawing of it in the Vatican.
11. Christ, with eight other compositions, in the pavement of the prostyle of the church of S. Giovanni di Laterano.
12. Christ, in the tribune of old St. Peter's at Rome, of the time of Pope Innocent I.
13. Christ, with the globe in his hand, in the confessional of St. Peter's at Rome; supposed to be of the ninth century.
14. Eight compositions from the New Testament, with the Madonna in the centre, in the oratory of the Virgin Mary in St. Peter's at Rome, of the year 705.

From this statement of the most ancient Christian mosaics, it is to be remarked, that none of them dates with certainty later than the eighth century. At the same time we remark how the productions of this art were employed even so early in the decoration of churches and convents, and that it was not till it had received an improved form from such artists as Giotto, Agnolo Gaddi, and Pietro Cavallini, that a higher destination was allotted to it. At that early period it was perceived that it was capable of serving to perpetuate the master-pieces of painting, or at least to procure for them a more permanent duration, in which avocation Fabius Cristofano and his son so eminently distinguished themselves, as may be seen in St. Peter's at Rome, and in the cathedral of Siena. The cathedrals of St. Mark at Venice and of Orvieto, together with the Battisterio of Florence, are most remarkable for works of this kind.

Last of all the imitative arts appears painting. We have observed, on a preceding occasion, that painting among the Greeks did not attain the vigour of youth till Phidias had won the crown for sculpture by his Jupiter Olympius and his Pallas Athene. Nearly the same may be observed of Christian painting with reference to Christian sculpture. So early as the commencement of the thirteenth century, Niccola and Andrea de Pisa were in sculpture what Cimabue and Giotto were in painting in the beginning of the fourteenth. Donatelli, Ghiberti, and Civitali raised Christian sculpture between the commencement and the middle

of the fifteenth century to the point upon which Leonardo da Vinci, Michael Angelo, Raphael, Correggio, and Titian placed painting after the beginning of the sixteenth. The advances of sculpture always precede those of painting by several considerable steps.

If we inquire into the causes of this tardiness on the part of the latter, they seem to be chiefly owing, in the first place, to this circumstance, that sculpture is more necessary than painting to the embellishment of the temples, and consequently to the heightening of the splendour of religion. A statue being a corporeal material object, will always make a more profound impression upon the multitude than a picture; and man always first supplies the more necessary wants of the senses, as well as of the moral feelings. In the next place, it is owing to the difficulties inherent in the art of painting itself, with which it had to struggle before it could flourish, so that it could not fail to be outstripped in its progress by sculpture. Form, light, and shadow in the different parts, the lighting of the whole, grouped composition, fore-shortening, and, lastly, colouring, constitute the various provinces of painting, to only one of which sculpture has to attend. The former, therefore, presupposes more profound study, and must of course pursue a longer road. Sculpture also has in the mere forms certain limits to its art, where painting never can set any for itself, in the movement of those parts where form is lost in the play of the colours. What then is more necessary, than that the form of the more solid parts should first be scientifically defined by sculpture before painting confers life upon them by colours. Sculpture alone is the true canon of painting. If the Greek painters required a longer period than the Christian in attaining the same degree of excellence as the most perfect models in sculpture previously possessed, the reason probably was, because most of the latter were sculptors also, and that by this association sculpture lent more assistance to the sister art than it seems to have done among the Greeks—an observation which can scarcely escape any profound connoisseur of modern and ancient art.

During the period embraced in our survey, painting had several epochs. We began with Cimabue and brought it down to Jacopo del Sellajo, who belonged to the school of Masaccio. Here we first find the art liberated from the trammels of the modern Greek style by Cimabue, and still more by Giotto. The stiffness of the forms was avoided; fore-shortening was ventured upon by the latter; above all, a certain spirit and animation now manifested themselves, and the artist began to copy Nature more exactly even in her defects. After Giotto, the real father of modern painting, it was raised still higher, especially in the works of Stephano of Florence, and Simone Memmi of Siena, by greater correctness of design, superior dignity in the forms, by the indication of the naked figure under drapery, as also by greater elegance of the folds, and by the colouring. In the school of the Gaddi, about fifty years later, the colouring was farther improved, and attained dis-

tinguished eminence in the works of Antonio of Venice, as may be particularly remarked in his works in the Campo Santo at Pisa. During this period fresco-painting developed its powers. About sixty years later appeared the works of Masaccio and Fra Giovanni da Fiesole, who, by the unsophisticated dignified representation of nature, together with the energetic expression of the feelings which animates them, opened the true way for Leonarda da Vinci, Michael Angelo, Fra Bartolomeo, Pietro Perugino, and Raphael. During this period the van Eyks, in the Netherlands, invented oil-painting, which being transplanted to Italy by Antonello di Messina, produced such exquisite fruit in that country. It was in this period also that the works of Antonio of Venice, Paola Uccello, and Alessio Baldovinetti, first began to display superior examples of landscape-painting, which is seen about one hundred years earlier in the performances of Pietro Laurati in the Campo Santo at Pisa, and in similar pictures by other artists of that time, in its rude state, nearly as it still appears in the landscapes of the Chinese.

THE DOMESTIC COMMONPLACE-BOOK;

Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.

SEA-SICKNESS.

The sea-sickness is a spasmodic affection of the stomach, produced by the alternate pressure and recess of the contents of that organ against its lower internal surface, according as the rise and fall of the ship opposes or recedes from the action of gravity. Hence it is relieved by a change from the erect to the prone posture, or by removing from the extremity of the vessel to the vicinity of the axis of the pitching motion, near the main-mast; and therefore also, when the stomach has become habituated to a regular vibration of one kind in a ship for several months, the sickness may, nevertheless, be again generated by a different vibration in a boat. As it is an effect which requires some time to be generated, and comes on gradually, it is not difficult to oppose it by mental effort, or diversion: but to such as have not acquired this facility, it may perhaps be acceptable to know, that in most cases this distressing illness is greatly relieved by taking ten drops of sulphuric ether in a spoonful of water. The writer of this article has been assured by a commander of a packet, constantly sailing between Harwich and Helvoetsluys, that of all the remedies tried none was superior to ether, and that this sickness was frequently relieved in his passengers by the use of it. A small quantity of red wine heated with spices, and the stimulus of food taken even against the inclination, have likewise been found beneficial.

ART OF PREPARING THE LEATHER CALLED SHAGREEN.

The singular and valuable leather called shagreen, which is im-

ported chiefly from Astracan, has of late been ingeniously fabricated in Germany, of a quality equal to that prepared by the Tartars and Armenians. The process is as follows:—

To make shagreen leather, horses' and asses' hides are taken, but it is only a small part from the crupper along the back that can be used for this purpose. This part is cut off immediately above the tail in a semicircular form, about 34 inches upon the crupper, and 28 along the back. These pieces are first soaked in water till the hair becomes loose, when it is scraped off, and the skin is again soaked and scraped so thin as not to exceed a wetted hog's bladder in thickness, and till all the extraneous matter is got out: a clean membranous pelt is thus obtained. The piece is then stretched tight on a frame, and kept occasionally wetted, that no part may shrink unequally. The frames are laid on the floor with the flesh side of the skin undermost, and the grain side is strewed over with the smooth black hard seed of the *goose-foot* plant (*Chenopodium album*); a felt is then laid upon them, and the seeds trodden in deeply into the moist skin. The use of this is, to give the peculiar mottled surface for which shagreen leather is distinguished. The frame, with the seeds still sticking to the skin, is then dried till the seeds shake off, and the skin is left a hard horny substance, with the grain side deeply indented. It is next laid on a solid block, covered with wool, and strongly rasped with two or three iron instruments (the particular form of which it is unnecessary to describe), till the whole of the grain side is shaved, so that the impression of the seeds is very slight and uniform. The skins are then softened first with water, and next with a warm alcaline ley, and are heaped warm and wet on each other, by which means the parts indented by the impression regain much of their elasticity, and having lost none of their substance by paring, rise up fully to the level of the shaved places, and thus form the grain or granular texture peculiar to the shagreen. The skin is then salted and dyed. The beautiful green dye is given by soaking the inner or flesh side of the skin with a saturated solution of sal ammoniac, strewing it over with copper filings, rolling it up with the flesh side inwards, and pressing each skin with a considerable weight for about twenty-four hours, in which time the sal ammoniac dissolves enough of the copper to penetrate the skin with a fine sea-green colour. This operation is repeated a second time, to give the colour more intensity.

Blue shagreen is dyed with indigo, dissolved in a solution of common soda by means of lime and honey. *Black shagreen* is dyed with galls and common vitriol of iron (sulphate of iron): the skins are finished with oil and suet.

EASY PROCESS OF MAKING GLASS GLOBULES, FOR MICROSCOPIC PURPOSES.

At the beginning of the present century the simple microscope was very much used. Among other advantages, it possesses the very desirable requisites of simplicity and cheapness. In particular, it is an

instrument not difficult to be constructed by such ingenious men, as, by narrow circumstances and remote sitûations, are obliged to have recourse to their own skill and ingenuity for experimental implements. The history of ingenious men abounds with instances of persons of eminence who come under this description. To them, at least, it will be of importance to know a ready method of forming very bright spherules of glass for microscopic uses, either for the sake of rational amusement or useful investigation.

The usual method has been to draw out a fine thread of the soft white glass called *crystal*, and to convert the extremity of this into a spherule, by melting it at the flame of a candle. But this glass contains oxide of lead, which is disposed to become opaque by partial reduction, unless the management be very carefully attended to; but the hard glass used for windows seldom fails to afford excellent spherules. This glass is of a clear bright green colour when seen edgewise. Cut a thin piece from the edge of a pane of glass, less than one-tenth of an inch broad; hold it perpendicularly by the upper end, and let the flame of a candle be directed upon it by the blow-pipe, at the distance of about an inch from the lower end. The glass, as it becomes soft, descends by its own weight, and at last remains suspended by a thin thread. If a part of this thread of glass is applied endwise to the lower blue flame of a common candle, its extremity immediately becomes white hot, and forms a globule; the glass may then gradually, and very regularly, be thrust towards the flame, until the globule has acquired a sufficient size, according to the focal image required; and the globules thus obtained will answer all the purposes of the simple microscope, and are far superior to the common glass globules made of white or flint glass met with in the shops.

REMEDY FOR THE POISONOUS EFFECT OF FALSE MUSHROOMS.

Some time ago a family of six persons, residing in the commune of Samons, in the department of the Upper Garonne, were poisoned by partaking by mistake of a dish of poisonous mushrooms, which was prepared for their supper. They were all speedily seized with drowsiness, and remained several hours without any signs of life. At day-break they awoke, but in a state of perfect imbecility; the pulse was very low, and betokened speedy death. The surgeon first called, wished them to swallow oil, but none was to be procured. An ecclesiastic who was called in, made them drink plentifully of milk. Long and violent vomitings came on, and the remedy succeeded perfectly; for a few hours after, the whole family were declared out of danger. It may not be improper to remind our readers, that lemon-juice, and other vegetable acids, have been found a remedy for the effects of opium; and to suggest, that possibly in some cases of poison by mushrooms they might be used with advantage.

METHOD OF DETECTING THE ADULTERATION OF TIN.

Tin of commerce frequently contains lead, and sometimes also a mi-

nute portion of copper: the first metal there is reason to believe is fraudulently added by mercenary dealers; and the latter owes its presence to the ores of copper which often accompany the ores of tin, and the metal of which combines with the tin in extracting it from its ore.

To ascertain the purity of tin, put one part of this metal, reduced to filings, into a tea-cup, or other convenient earthenware or glass vessel, and pour over it not less than three or four parts of highly concentrated nitric acid. A prodigiously violent action will take place; at the moment the nitric acid comes into contact with the tin, copious red fumes (nitrous gas) are disengaged, and the mixture becomes very hot. It is absolutely necessary that the operation be performed under a chimney, or out of doors, to guard the operator against the suffocating effect of the vast quantity of red vapour, or nitrous gas, which becomes extricated during the action of the nitric acid upon the tin. The tin becomes converted into a bulky white powder (oxide of tin). When this has been effected, pour a small quantity of distilled water upon the mass, so as to form it into a liquid of the consistence of milk; stir the mixture with a glass rod, and suffer it to stand undisturbed till the supernatant fluid has become clear. If the white powder, or oxide of tin, does not subside freely, more water may be added, to effect a dilution of the mass. The clear fluid may then be decanted into a wine-glass, and examined by dropping into it liquid ammonia, so long till the pungent odour of the ammonia is obvious in the mixture. If the tin contained copper, the fluid will have acquired, from the addition of the liquid ammonia, a sapphire blue colour, more or less intense, according to the quantity of copper that was contained in the tin. To assay the liquid for lead, add to another portion of it a few grains of sulphate of potash dissolved in water, which will occasion a white pulverulent precipitate, if lead was contained in the tin.

INSTRUCTIONS FOR MEASURING THE POWER OF A CURRENT OF WATER, SO AS TO ASCERTAIN WHETHER IT WILL JUSTIFY THE ERECTION OF A MILL.

The inquiry which most immediately interests landholders and others who have the advantage of a current of water, is to ascertain whether it will afford sufficient power to justify the erection of a mill, and what that power may be. If the stream be ample, without much fall, it must necessarily be applied to move an undershot wheel by its impulse, and the power will be determinable from the velocity of the water, and the quantity which passes through the section of its bed. An easy method of ascertaining these data is the following:—

Observe a place where the banks of the river are steep and parallel, so as to make a kind of trough for the water to run through, and by taking the depth across, make a true section of the river. Stretch a string at right angles over it, and at a small distance another parallel to the first; then take an apple, an orange, or any other small ball,

just so much lighter than water as to swim in it, and throw it into the water above the strings. Observe when it comes under the first string, by means of a minute-watch, or half-second pendulum, or any other instrument, and likewise when it arrives at the second string. By this means the velocity of the upper surface, which in practice may generally be taken for that of the whole, will be obtained. The section of the river at the second string must be ascertained by taking the depth as before. If this surface, or section, be the same as the former, it may be taken for the mean section. The area of the mean section in square feet being then multiplied by the distance between the strings in feet, will give the contents of the water in solid feet which passed from one string to the other during the time of observation; and this, by the rule of three, may be adapted to any other portion of time. Suppose, for example, the time had been twelve seconds, and the hourly expenditure of water were required, the proportion would be, as 12 seconds are to 3600 seconds, so is the number of cubic feet observed to the hourly expenditure in cubic feet. If the mere velocity be required in proportion to any fixed interval of time, the same proportion will give it, provided, instead of the solid contents in the third term, there be taken the distance between string and string.

The intelligent observer may in general abridge the operation, by taking notice of the arrival of the floating body opposite two stations on the shore, especially when it is not convenient to stretch a string across. The arch of a bridge is a good station for an experiment of this kind, because it affords a very regular section, and two fixed points of observation; and in some instances the sea practice of heaving the log may have its advantages. Where a second or stop-watch is not at hand, it may be equally convenient (provided two observers attend), to note the time with a half or quarter-second pendulum. The half-second pendulum is readily made by suspending a small round button, or other round weight, by a thread, looped over a pin of such a length that the distance from the bend of the loop to the centre of the weight shall be $9\frac{8}{10}$ inches. The quarter-second pendulum is one-fourth of this length. If by observations at several stations above and below any particular point of the river, the velocity is not found to vary, the section of the river in all that space may be concluded to be uniform, and it will not be necessary to determine more than one section by actual measurement.

In the case of an overflowing pond, or small stream, which will admit of a dam across it, the quantity of water afforded may be ascertained with facility by suffering it to run through a notch in a board, or a vertical hole of an inch square, it being known that a cubic foot of water weighs very nearly $62\frac{1}{2}$ lbs. avoirdupois, and a hogshead of water weighs about 550 lbs.

In the consideration of power, or force, to be derived from water in motion, the water may be taken as a determinate mass falling through a given height in a given time. In order that this descending weight

may cause another weight to ascend, or may overcome some resistance in the way of work, with that degree of speed which shall be the most profitable, it is necessary that the resistance, or work to be done, should be neither too great nor too little. If it be too great, the slowness of operation will diminish the quantity of work; and if it be too small, the speed will not sufficiently compensate for this smallness. When the power is therefore known, it remains to deduce what may be the effort. The effort in undershot mills, in the large way, is at best one-third of the power; that is to say, the wheel being driven with two-fifths of the velocity of the stream, will raise a quantity of water, equal to one-third of the column which strikes the float-boards, to a height equal to that of the vertical head or fall; and the effort of an overshot wheel will be at a medium twice that of an undershot one.

BEST METHOD OF JUDGING OF THE PROPER ADJUSTMENT OF THE MARINER'S COMPASS.

The mariner's compass is an apparatus in which a magnetic bar, called the needle, is supported for the highly useful purpose of determining the position of the meridian at sea, and consequently of enabling ships to steer their course, by day or night, without observation of the stars or any other external objects, as was necessary before the discovery of this instrument. In a well-constructed mariner's compass the needle is defended from the impulse of the air, and is little subject to be disturbed by the external motions or agitation of a ship at sea. As this disturbance is, however, the chief impediment to the convenient use of the compass in a boat, where the motions are sudden and short, or in a ship when the waves are very turbulent, and as the artists in this branch are continually persuading the purchaser that certain pieces of mechanism are much superior in their use to others differently disposed, I thought it might be of some utility to say a few words on the mechanism by which the mariner's compass is suspended, so as to enable the mariner to discriminate a good compass from a bad one.

When the needle of the compass disposes itself in the magnetical meridian, there is a certain line within the piece of steel which joins its two poles, that may be considered effectively as the needle itself. But as this line is not visible, the admeasurement of position must be made with regard to some marks on the extremity of the needle, which marks will be truly placed when the needle is found to occupy the same position, with respect to a fixed point, upon being reversed, so that the lower side shall become the upper.

The needle is usually supported on a steel point, which occupies the axis of a cylindrical box, called the compass-box. For this purpose there is formed in the needle itself a cap or hollow conical centre of brass, steel, or hard stone, which is applied over the point. The tendency of the needle to be disturbed by agitation will greatly depend upon the position of the vertex of the conical point. It is necessary that it should be above the centre

of gravity; but this distance must be so small that the libration of the needle, when one end is depressed, shall be very slow, and yet speedy enough to recover the horizontal position in a reasonably short time: in fact, the whole of the steadiness of the compass and its box depends on this principle of slow vibration; for if a needle perform its vertical vibration in eight seconds, it will be very little disturbed by an alternate action that lasts but a second or two.

The greater number of workmen and dealers in mariner's compasses imagine, that the agitation of the compass is communicated by friction at the points or edges of suspension, and have accordingly exerted their ingenuity to diminish this friction by contrivances similar to that of a conical cap balanced on a point, and itself affording another point to support the needle; but it is very readily proved by the quantity of *horizontal progressive motion*, and not by the mere inclination or angular motion. A compass-needle, supported on a simple point, will suffer very little agitation from any angular motion, or moderate direction from perpendicularity in the pin, but it will instantly begin to vibrate if moved horizontally. Thus the common experiment, as shewn frequently by the dealers in compasses, of tilting the compass-box in all positions, while its centre remains immoveable, *is certainly fallacious*, and there are very few compasses indeed which will bear to be slided backwards and forwards on a table. It appears, therefore, that the steadiness of a needle which vibrates slowly, is the consequence not only of the length of time it allows for alternate actions to operate and destroy each other, but also of the difficulty with which it yields to such impressions. If the centre of suspension and of gravity in the needle were coincident, no angular motion would be produced by any action of the pin, excepting by the effects of friction; and the angular motion produced in other cases will be less the shorter the distance between these two centres, or the lever by which it is propagated.

The simple suspension of the needle on a point has been applied to the compass-box, for which it is little suited, not only because of the wear upon so small a surface, but also because it admits the box to traverse horizontally; an effect which is inconvenient, and cannot be remedied by any means not calculated in some respects to increase the effects of agitation. The method most generally received, and in fact the best adapted to this instrument, is the gimbals. This well-known contrivance consists of a hoop supported upon two pins, diametrically opposite to each other, and issuing from the external surface of the ring in such a direction that both lie in the same diametrical line. When the hoop is suspended on these pins, it is at liberty to turn freely round the diameter of which they constitute the prolongation. The notches, or holes of support, are disposed horizontally. The compass-box itself is placed in a similar ring with two projecting pivots, and these pivots are inserted in holes made in the former ring, at an equal distance from each of its pivots.

If, therefore, we suppose the whole to be left at liberty, the compass-box may vibrate upon the diametrical line of the outer ring, and also upon a line formed by its own pivots at right angles to that diametrical line. The consequence of this arrangement is, that the centre of gravity of the compass-box will dispose itself immediately beneath the intersection of both lines on which it is at liberty to move; that is to say, if the weight of the box or its parts be properly disposed, the compass will assume a position in which its upper surface shall be horizontal.

With regard to the practical application of these inferences, without pretending, as is frequently done, that any particular secret or great discovery is required to give stability to this useful instrument, nothing more is required than good workmanship, and a proper adjustment of the weight with regard to the centres or axes of suspension. The middle ought to be adjusted either by means of its cap, or by proper filing away, or else by additional pieces to the card, so that it shall vibrate very little, and that slowly, when placed upon a point and moved horizontally, whether in the direction of the needle, or at right angles to that direction. The card is then ready for the compass-box. The box itself must be adjusted with the card in its place, so that it shall exhibit the same steadiness when moved in the line of direction of the outer pivots; and, lastly, the same disposition must be made with regard to the motion in the direction of the inner pivots. It is scarcely necessary to add, that the means of this adjustment consist in shifting the pivots themselves, or, which is much better, in altering the disposition of weight about the compass-box. An external ring of metal, encircling the box, and raised or lowered until the proper place for fixing it is found, affords the most convenient method.

Upon the whole, the reader will perceive, that the leading aim of this paper is to enforce the truth, that the mariner's compass is very little disturbed at sea or elsewhere by tilting the box on one side, but very much by sudden horizontal changes of places; and, consequently, that a scientific provision against the latter is the chief requisite in a well-made instrument of this kind: and, again, that the best method of ascertaining the goodness and excellence of a compass, is to slide it upon a table in the several directions above-mentioned, and to remark how far it is disturbed, or, in other words, to what extent it possesses stability. The good workmanship of the cap and pin of the needle may be ascertained by inspection with a magnifier, and also by drawing the card with a small key, or other piece of iron, a very little, for example, a quarter of a degree out of its section or original position.

PREPARATION OF INDIGO.

The fine blue colour called indigo, although it is not so pure and bright a colour as the pigment called Prussian blue, has the capital advantage, that it is more permanent than the latter colour; and therefore indigo is largely used in

water-colour drawing. Indigo is the pulverulent pulp, or fecula, separated from the fibres and juice of the indigo plant (*Indigofera tinctoria*, L.), of which there are several varieties, and which are cultivated for the production of the pigment in America and the West Indies. The following is the preparation of the indigo:—The plant being cut when ripe, is put into large troughs or vats, with a quantity of water, and pressed down. It undergoes a species of fermentation; the water becomes turbid; and when the fermentative process has sufficiently advanced, the water is drawn off into another vat, where it is kept constantly agitated to promote the separation of the colouring matter of the plant. Towards the end of this stage of the operation, a portion of lime-water is added, which precipitates an additional portion of the colouring matter. It begins therefore now to subside. The liquor is withdrawn into another vessel, in which the deposition is allowed to go on; the clear fluid above is again drawn off; the semi-fluid sediment at the bottom is received into linen bags, through which the adhering fluid strains: the indigo remains in the state of a paste, which is dried by exposure to the air in the shade. The produced indigo differs considerably in its qualities, according to the species of the plant, its state with regard to maturity, and the care and skill with which the operation has been conducted. It is generally packed in chests of about 200 lbs. weight each. The very fine kind that comes from Guatimala is usually wrapped up in goat's skin.

BIOGRAPHICAL SKETCHES AND ANECDOTES.

MR. THOMAS TOMKINS.

THIS celebrated penman, whose professional talents were surpassed only by the excellence of his private character, died on the 5th of September last, at his house in Sermon-lane, Doctors' Commons, in the 74th year of his age. Of his performances in ornamental writing it is impossible to speak too highly. For boldness of design, inexhaustible variety, and elegant freedom, he is justly considered as having attained the *ne plus ultra* of the art.

Among his very numerous works are the following:—

A Transcript of the Charter granted by King Charles II. to the Irish Society, containing 150 folio pages.

Titles to many splendid editions of valuable books, particularly Macklin's Bible; Thomson's *Seasons*; the Houghton Collection of Prints, &c.

A Transcript of Lord Nelson's Letter announcing his Victory at Aboukir, which was engraved and published.

Titles to three volumes of manuscript Music presented to the King by Mr. Linley.

Honorary Freedoms presented to distinguished naval and military officers for their splendid achievements in all parts of the globe during the last forty years; framed duplicates of which may be seen in the Chamber of the city of London. To these exquisite specimens of calligraphy we took occasion to direct the attention of the reader in a late number of our Miscellany.

Addresses to their Majesties on many public occasions, particularly from the Royal Academy, duplicates of which were unanimously voted to be preserved in the library as choice specimens of ornamental penmanship.

Mr. Tomkins was well known and highly respected by the most eminent painters his contemporaries, and possessed many choice specimens of their abilities, which had mostly been presented to him by the respective artists. A few years since he appeared before the public in the character of an author in an elegant and instructive publication, entitled "Rays of Genius collected to enliven the Rising Generation," in two 8vo. volumes.

In the private character of Mr. Tomkins benevolence was a prominent feature. Never did any one more diligently study the happiness of those with whom he was connected, or more assiduously labour to promote it. His religious principles were strictly those of the Church of England; the king had not a more dutiful subject, nor the constitution a friend by whom it was more revered.

A very fine portrait of Mr. Tomkins was painted by Sir Joshua Reynolds, believed to be the last which that distinguished painter finished; from which there is a good mezzotinto by Charles Turner. Another good portrait of him was painted by Engleheart: an engraving from it by L. Schiavonetti, is prefixed to his "Rays of Genius."

MATRIMONY, OR FAULTS ON BOTH SIDES.

Charles Frankland and Emily Danvers made what is called a love-match at a very early age. They were both very handsome, very lively, and very inconsiderate; and it never struck either, that, with youth, beauty, and good-humour, the marriage state could possibly be unhappy. Birth and fortune were equal on both sides; they were therefore pronounced a very suitable match, and within six weeks after they were introduced to each other, they were united for life.

It happened, however, that this suitable match was the most unsuitable thing in the world, for their dispositions were in some respects diametrically opposite. The understanding of Charles was of the highest order, and had besides been sedulously cultivated: though lively and thoughtless, he was not of a dissipated turn, and when the honey-moon, or rather let me say the honey-quarter, for be it recorded for the honour of matrimony, their happiness lasted three whole months, had expired, he wanted a cheerful and intelligent companion; but when he found that he had only a gay trifler, or a beautiful doll, the torch of love began to burn dim; the fine features which he had so

often gazed upon with transport, appeared almost plain, and twelve months had not elapsed before Charles had more than once wondered what had induced him to marry.

Let us, however, do justice to Emily; her defects were not those of nature but education. Brought up with the most extravagant opinion of her beauty, fortune, and understanding, she was so accustomed to consider only herself, that it never struck her it could be necessary to think about any one else.

It is true, no expense had been spared for her education, but she never applied closely to any thing, and although neither arrogant nor vain, she yet heard so repeatedly that she was extremely clever and very highly accomplished, that she never doubted her being so in reality; and accustomed to hurry from one scene of dissipation to another, she had no idea of home, but as a place to which she could retire when she was weary of being abroad, and in which she could return the dinners and suppers of her friends.

Emily had, however, an excellent heart, an amiable temper, and a good though not brilliant understanding. She sincerely loved her husband, and would have been glad to enjoy more of his company, but then she was so engaged that she really had no time in the first place, and in the next she was afraid of being laughed at if she was discovered to entertain such Gothic ideas. More than a year had elapsed, and Emily could not help perceiving that her husband, when she did see him, had no longer that tenderness of manner which distinguished him during the first months of their union; but she endeavoured to hide the change from herself, and when she could not succeed, she drove the subject from her thoughts. Alas! the time soon arrived, when the terrible truth could not be concealed, when she was but too surely convinced that she had lost a heart, the value of which she did not know till she found it was gone she feared for ever.

Chance had thrown in the way of Mr. Frankland an interesting girl, who, from a succession of misfortunes, was reduced to a state of the most abject distress, and what rendered her situation truly pitiable, was, that both from her education and the uncommon delicacy of her frame, it was impossible for her to struggle with those ills which the children of poverty are obliged to endure. She was going home one evening with some work which she had been rather late in finishing, when she was followed by a half-intoxicated puppy, who addressed her in a strain of ribaldry and impertinence, that roused the indignation of Frankland, who happened to walk near enough to overhear him. Convinced the girl was modest, he spiritedly desired her persecutor to walk off, a piece of advice which the other, who was a mere dastard, did not hesitate to follow; and then insisted upon seeing the young person, whose name was Charlotte Mordant, safe to her lodging.

The matter would probably have ended there, had not the emaciated appearance of the poor girl struck the benevolent heart of Frankland with pity: he made inquiries concerning her, and they

were so satisfactorily answered, that he resolved to place her in a better situation; but before he could execute his design she was taken suddenly and violently ill, and for some time her life was despaired of.

When she recovered, and found that she owed her existence to the humanity of Frankland, her gratitude was excessive, and as she knew not that he was married, it soon assumed, unfortunately for her, too tender an appearance. Although Frankland felt every day a softer sentiment for her, he had the weakness to conceal a circumstance, the knowledge of which would have saved them both. It was some time before he would own even to himself the nature of his regard for Charlotte, but when his eyes were at length opened, he determined to see her no more; he went resolved to bid her farewell, but he found, or fancied he found, some reason for seeing her once more, and thus their intercourse continued, till a moment of weakness plunged them both into guilt, and Frankland persuaded himself that it would be impossible to abandon one who had been the victim of a too tender affection for him, as he thought it too probable that his desertion might break her heart.

While he was thus lost in the delirium of a guilty passion, a fit of severe illness awakened Emily, for the first time in her life, to serious reflection. The cold inquiries which Frankland made from time to time after her health, completely opened her eyes to the alienation of his affections, and the indiscretion of her woman, who had discovered his intrigue with Charlotte, betrayed to her the cause of it.

The indignation of Emily on receiving this mortifying intelligence, was as great as if she had been the most faultless wife in the world. Her first impulse was to upbraid her husband with his perfidy, but from this imprudent step she was fortunately prevented by a sensible female friend, who happened to call upon her almost immediately after the discovery. The agitation and tears of Emily shocked and surprised this lady, whom we shall call Mrs. Colbert, and she entreated to know the cause of it in such friendly terms, that Mrs. Frankland relieved her full heart by relating to her the whole affair. Mrs. Colbert decidedly disapproved of her intention to speak to Frankland upon the subject; but the indignant Emily declared, in the most peremptory terms, that she would insist upon Frankland dismissing the infamous creature, or if he refused to do it, she would quit him for ever.

We shall not repeat the sensible arguments with which Mrs. Colbert combated this rash resolution. "You will act much more wisely," cried she, "by breaking off the connection, if you can do so, through the means of the girl herself; though fallen from virtue, she may not be utterly depraved; and your interference would then remain a secret to Frankland. As to menacing him, believe me, dear Emily, by doing so you will probably convert what may be only a transient attachment to another, into a settled aversion to yourself. At present you have every chance of soon recovering your wander-

er's heart; do not, I beseech you, by an indiscretion you will for ever repent, deprive yourself of so delicious a prospect."

The conscience of Emily assisted the arguments of Mrs. Colbert very powerfully; she felt that, however blameable her husband's behaviour had been, she was not herself free from fault. Her reflections on her own conduct made her soon listen very patiently to Mrs. Colbert, and she begged of her to endeavour to find out what sort of person the fair frail one was. Mrs. Colbert soon contrived to obtain an interview with the unhappy girl, whose grief and remorse, when she found that Frankland was married, convinced her, that though fallen she was yet reclaimable; and her account induced Emily to think of giving her an allowance sufficient for all the decent comforts of life, provided she would retire into the country, and enter into a solemn engagement to see Frankland no more.

From motives which did honour to her heart, Mrs. Frankland requested her friend to let Charlotte suppose that she was herself related to Frankland, and that the money was to come from her. "If she is really what you describe her," said Emily, "her lot will be sufficiently bitter without our adding to it the stinging reflection, that she owes the means of existence to one whom she has deeply though unconsciously injured."

Her friend embraced her. "This sentiment is worthy of you, my Emily," cried she; "only act as rightly as you think, and trust me, the time cannot be far distant when Frankland will fully appreciate the value of the treasure he possesses."

Mrs. Frankland replied only by a faint smile. From that day, however, she entirely altered her conduct; no longer devoting her mornings and evenings to dissipation, the former were passed in cultivating her talents, and the latter in a moderate use of those pleasures which had before occupied her whole time. This change in his wife's conduct was almost unobserved by Frankland, whose thoughts for some time were wholly engrossed by plans for discovering the retreat of Charlotte, and when he found that impossible, he flew to the gaming-table as a relief from thoughts which distracted him, and sometimes he was whole weeks together without seeing his wife.

The spirits of Emily flagged, and her cheek lost its bloom, but her conduct remained unaltered; and what she began from the hope of recovering her husband's affection, she soon from habit continued, because inclination as well as reason told her, that this new disposition of her time was equally rational and pleasant.

When our young couple were united, pin-money was not thought of on either side, and for some time the naturally generous disposition of Frankland induced him to anticipate his wife's demands; but an ill run of luck at the gaming-table embarrassed him very much, and Emily found her supplies more scanty and very irregular. This would have given her no uneasiness on her own account, but she could not bear to deprive Charlotte of any part of the sum she had at first proposed to allow her, and she was frequently reduced to very humiliating expedients in order to raise the money.

At the end of two years a distant relation died, and left her a little estate, which produced about a hundred and twenty pounds a year. This bequest gave her much pleasure, because she intended to make it over at once to Charlotte, whose regular and prudent conduct gave every promise that she would never relapse into vice. Mrs. Colbert managed the matter for her, a deed of gift was made out, but the very day before Mrs. Frankland signed it, she was surprised by receiving in her dressing-room a visit from her busband.

We must observe, that there seemed to be a tacit agreement entered into by this pair, to let polite indifference take place of tenderness on both sides without reproach. Emily, though she fondly loved Frankland, felt so much pique at his continued indifference, that her manner was invariably cold, and as he did not suspect the cause of this coldness, he fancied her love was extinct; and without troubling himself to inquire how far his conduct had been the cause, he set her down for a frivolous, insensible being, incapable of feeling an ardent affection.

Impressed with this idea, he felt infinitely mortified at the necessity he found himself under of asking a favour from her, and he entered the room with an air of assumed sprightliness, which did not conceal his chagrin.

After a little chat on indifferent subjects, "I am afraid, Emily," said he, "you have had cause to complain of me in a pecuniary way of late. The truth is I have been a little——" He hesitated, but endeavouring to recover his self-possession, he added hastily, "a little foolish. I have ventured more than I ought to lose at play, and perhaps I may be thankful that my property is so tied up that I can neither sell nor mortgage it. I am, however, greatly distressed for money at this moment, and must by some means raise one thousand pounds. I know that the little estate which Mr. S. left you is free from all restriction, and if you would procure for me that sum upon it, I can, by retrenching a little, save it in a short time, and you shall then have it clear."

He paused, surprised to see Emily pale and agitated; he looked at her earnestly, but she remained silent; at last he said, somewhat haughtily, "If my proposal is disagreeable to you, Mrs. Frankland, pray say so; I shall not press the measure, if it is unpleasant to you." Sensibly wounded both by his speech and the tone in which it was uttered, Emily exclaimed, "Indeed you wrong me! I would most gladly give it up, but it is no longer mine to give."

"How, madam!" cried the astonished Frankland, "do you tell me you have parted with it?

Emily faintly uttered, "Indeed I have."

"Really," said Frankland, in a tone of scorn, "this evasion is a very poor one. You have no relation, no friend in distress; and even if you had, a husband has a right to be consulted. Indeed, Mrs. Frankland, I have been much deceived in your disposition: however, I have done with the subject for ever." He rose and was leaving the room, but Emily, who saw that every thing depended upon the use

she made of that moment, caught his hand and burst into tears.

"Hear me, Frankland!" cried she: "the deed by which I have conveyed this little estate to another is indeed made out, but not signed; suffer me to explain to you the reasons which have induced me to make this gift, and then, if you wish, it shall be revoked."

Frankland seated himself, and she continued: "Chance threw an amiable and susceptible girl in the way of a man formed to captivate; this man, unfortunately for both, was married; and had his wife taken pains to render his home a happy one, it is probable he would not have sought for pleasure out of it. The contrary was the case: she was young, vain, and admired; and in the whirl of dissipation she forgot, that the wife whose sole virtue is fidelity has a slender hold indeed on the affections of her husband. Thus linked to a being who was wedded to pursuits opposite both to his taste and principles, the unhappy man sought for consolation in the society of this young female, whom I shall call Maria. She was poor, he relieved her necessities, and for some time love concealed itself under the mask of gratitude on her side, and friendship on his. His heart is too good to draw her intentionally from the path of rectitude, but it was impossible for such an intercourse long to continue without the most fatal consequences.

"In the mean time his wife awoke from the stupor in which dissipation had lulled her principles and feelings; she looked back with shame and regret on the manner in which she had acted; she thought her husband fondly loved her, and she determined that he should never again have cause to complain: but her repentance came too late, his heart was alienated, the fatal truth soon reached her, and she had the misery to know and feel, that she was the primary cause of her husband's guilt.

"It was not, however, in the first moments of the discovery that she awoke to this conviction, but when she did, she considered it a sacred duty to try to put an end to the connection he had formed. His penitent mistress gladly embraced a proposal made to her as from a distant relation of his, to return to a life of virtue; but in order to secure her from every temptation to vice, it was necessary to bestow upon her the decent comforts of life: brought up in ease and luxury, a bare sufficiency would have added to the unhappiness of her situation. It is now some time since she has discontinued all intercourse with her lover, and behaved with exemplary regularity and propriety."——

Frankland interrupted her by falling at her feet, and with a vehemence which frightened her, he execrated his baseness, and besought her pardon.

"Our error has been mutual, Frankland," cried she, "let our forgiveness be so likewise. I have long since pardoned you, but it is only by rendering you happy in future that I can be induced to pardon myself."

We shall not repeat the penitent husband's reply; suffice it to say, from that moment love and confidence took place of coldness and distrust. He saw with astonish-

ment that his giddy frivolous wife was metamorphosed into a sensible, elegant companion, well informed without pedantry or affectation, and animated without levity. Her toilette no longer engrossed much of her time, yet she was always well and fashionably dressed; for she considered, and rightly too, that even the finest mental qualities will not prevent a slattern from being disgusting in the eyes of a man of sense. She took pains to please, and she fully succeeded; in proportion to the severity of her trial was the happiness it procured her, for she never again had reason to question either her husband's affection or fidelity.

Frankland's felicity was neither so exquisite nor so free from alloy; the misery which he had caused the unfortunate Charlotte gave him many a pang, and he often and deeply regretted that he had not, by a noble struggle with his guilty passion, saved himself the commission of a crime which imbittered a lot otherwise most happy.

LEGITIMATE PRIDE:

A TALE FOR YOUNG MEN.

"Oh, leave me, my lord, I conjure you! leave me, and cease to persecute a young creature who has no friend near her but the Almighty, no fortune but her virtue; who is too lowly to add to your happiness, and too proud to accept what you would insult her by offering. What is it you seek, but the misery of her you pretend to love, while you at the same time are compassing her ruin! You would place me in a higher sphere, only that the finger of Scorn may find a more conspicuous object to point out to derision. She would triumph over the weakness of a poor girl, who, consenting to become a subject of envy for one fleeting moment, would plunge herself for ever into merited disgrace." These were the words I heard as I passed an avenue near Selby Park, and they were uttered with such a plaintive yet forcible appeal to my feelings, that I could not forbear satisfying the curiosity which so extraordinary a circumstance excited. The words were spoken by an interesting female, whose face was adorned with all the vivid hues of health, not unassisted by innate pride, whose form was lightness itself, and whose *tout-ensemble* it might be imagined could have excited in the breast of men no other sensation than of a pure and disinterested love. A man of an elegant appearance and fashionable exterior held the affrighted fair by the hand; he was pleading his passion, his love, and respect, which his manner contradicted by the force in which he was detaining the object of these speeches. The female, endeavouring to disengage her hand from his grasp, again spoke: "Unhand me, my lord, nor further insult an object too weak to resent, and suffer me to retire from your presence before you oblige me to mention your conduct in such terms, as to make you forget it is a weak woman only that is now in your power. Are you not aware, my lord, that even now, while you

are amusing yourself at my expense, perhaps the finger of Scorn is pointing at me, and while this interview may redound to your *honour*, it may lead to my disgrace?" Saying this, she made a more violent effort to get free, which her gay insulter thought proper to permit. The glow of health imprinted on her cheeks, and the flush of dignified virtue, which would only have confirmed the unprincipled in their purpose, pleaded for her, and her admirer left her to pursue her way; while Lord Abberly, revisited by some proper feeling of true nobility, which had been cherished and instilled into him by a deceased tutor, gazed with delight on the fair object of his passion as she tripped from him; he watched her until a clump of underwood concealed her from his sight. His arms then dropped listless by his side, and, half contemplative and half repentant, he walked melancholy homeward.

For three days did the enamoured youth (for enamoured he certainly was) resist all attempts to rouse him from a languor incomprehensible to his friends, but he regarded all their attentions as impertinent; they were at least unheeded. He wandered as one seeking for what he could not find; but while he was thus passing his time in apparent listlessness, his mind was not idle. Lord Abberly, at the age of two and twenty, had the courage to probe his wound to find out the cause of his disease, to think of a remedy, to attempt a cure, and, though the result of his wishes appeared very difficult to accomplish, he suffered not himself to think that it was impracticable. The more he dwelt on his malady, the more he was convinced of the necessity of violent exertion. Without allowing the whirl of passion to get the better once more of his judgment, without having recourse to Hammond or Ovid, Burgundy or Champagne, he began to consider his complaint by asking himself one or two simple questions: they were these:--What he actually meant by persecuting Fanny Meadows? and what end, supposing he could accomplish his purpose, the gratification would answer? She was the daughter of a poor curate, with no fortune but her education, which was superior to her station. She had so high a sense of religion, that he was left in no doubt how she would receive any impure proposals to be his mistress; had he been base enough to hint at such a thing, and presuming that for once miracles might cease, and she consent to a brilliant settlement, fallen and degraded as she would then be in his eyes, would he not in a little time loth and detest her? It may then be said, why did he not marry her? Simply because he had no wish to add to the fortunate country girls, Pamelas, or actresses of the present day; or rather, because the artless and young novice in the world, possessing every virtue which could adorn the situation for which she was intended, as Lady Abberly would have become the scorn of those in whose circles she must then move, and the modest violet would have been crushed in the rivalry of exotic flowers.

He resolved then to drive her from his thoughts. He no longer scribbled imitations of Catullus or Tibullus, of Byron or Moore, of

painful sighs or blue dewed eyes; but in throwing away his pens, in forgetting Lesbias, Delias, Juliettas, or Bessys, Fanny Meadows swam before his sight, and he sacrificed the following madrigal to her memory, and pored over her name as he saw the smoke of his poetry ascend, not from the altar of love, but from an excellent sea-coal fire in his study.

MADRIGAL.

I wove a chaplet gay,
Of morning's early pride,
Where sweetest scents did play,
To please my love I tried.

Suspended near the door
My little gift was seen,
To tell the pain I bore,
And speak how near I'd been.

The bee soon suck'd each sweet,
The May-fly made its bed;
I went my nymph to greet,
But found my garland dead.

I was a silly loon,
To think that flow'rets gay
Could win so fair a boon
By all this idle play.

Come then, my silly wreath,
I'll place thee on my breast,
And Colin's voice shall breathe
A requiem to thy rest.

And Phillida to me
Shall bend her lily head,
And drop a tear on thee
When laid with Colin dead.

Lord Abberly thus neglected the chance of being registered as a noble and royal author, but at the same time he did a much wiser thing: he shunned every occasion that could throw him in the way of Fanny Meadows; but yet he could not always avoid seeing her in his ordinary pursuits or recreations. He avoided, however, every opportunity of a *tête-à-tête* with the object of his regard; but how could he forget entirely that form over which the Loves and Graces had shed their happiest influence?

Lord Abberly was a man, but he was also a GENTLEMAN, and he deemed it highly dishonourable to suffer his passions to make him forget his situation in life. If his head and heart did not rectify to the utmost what his tongue had wrongly uttered, if he was not a Sir Charles Grandison, neither was he a Tom Jones. He, therefore, made an apology to Fanny Meadows, without velvet small-clothes and a big wig and sword, nor ever ventured to offend her again under the sanction of being a gallant gay Lothario. The apology was accepted, as it was given with such a grace that Lord Abberly found it necessary to say *Yes* to a remark made by some one near him, in order to prevent his becoming serious.—At the end of a few days, as he was walking one evening in an unfrequented path, he observed two persons of both sexes strolling at a distance near the vicarage. He approached nearer. Fanny Meadows had just left the arm of a man, who kissed his hand to her as she entered a little woodbine *loggia:* she presented him with a flower, he placed it in his button-hole, and, with an air of tenderness, retired. This was very free conduct from a young lady who had so lately expressed such a dislike of attentions from the other sex, and he was roused from his meditation on her conduct by Warren, his gamekeeper, who, with an honest grin and a knowing air, exclaimed, "Lord bless us! young folk will be young folk." Thus it was evident that Warren, as well as Lord Abberly, had been an unnoticed spec-

tator of the parting of the lovers. The latter returned Warren's bow and interjection, and, affecting indifference, said something relative to what had just passed. "Ah, bless 'em!" said the encouraged Warren; "I wishes summut would turn out that they might be married at wonst, and then there would be an end on't."—"Married!" said his lordship, "who married, Warren?" while his heart beat violently.—"Why young Mr. Parson, your honour, and Miss Fanny there. They have a long time given it a thought, but what wi' one thing and what wi' another, it don't seem to be presently; sometimes he's to be 'dained, and sometimes he's not. It gives poor old parson Goldsmith a mort of uneasiness, I fear; and our gentry here, saving your lordship's presence, they promised 'em summut, and the Miss Sharmers would have got him to be chaplain to their uncle, until they found he was in love wi' Miss Fanny; 'em do say, they wanted the young man for their selves, and very likely. However, I begin to believe Miss Meadows will never be the young parson's."—Warren wished his lordship good night and departed.

When Lord Abberly found Fanny Meadows was about to become the wife of another, he felt all that a person can be supposed to feel in a similar situation; but as he recollected the match could not be yet, he reasoned himself into placidity, and retired, as usual, to his bed. When his lordship laid his head on his pillow, he generally immediately fell into a deep sleep, but this night the hall-clock struck three times upon his ears before he had determined on one of the many plans which suggested themselves with regard to Fanny Meadows. "What!" at length he exclaimed, "do I possess so dastardly a spirit as to be pleased, because she cannot as yet bless the arms of him she adores? Can I repine at her becoming the property of another, when I can never become her husband? How would the long line of illustrious ancestors, who now in effigy line my gallery, frown on their unworthy kinsman! I am unworthy of such noble progenitors; I will never disgrace the blood of the Courcys by such plebeian feelings."

On the following morning the Rev. Oliver Goldsmith was closeted in the library with Lord Abberly; the living of Anderford was promised, and the ordination shortly to be executed. In due time Fanny Meadows felt no regret in changing her name to Goldsmith; and Lord Abberly cheered his heart in the reflection, that by making two deserving persons happy, he had been stimulated by the great deeds of his ancestors, and that the pride of birth was the dictator of proper conduct.

ADVENTURES OF A LEGACY-HUNTRESS.

(Continued from p. 293.)

You will readily believe, Mr. Editor, that a state of dependance upon such a woman as Mrs. Crossgrain must have been irksome to excess; nevertheless I submitted to it for ten years: at the expiration

of that time the old lady died, and bequeathed me five hundred pounds; the remainder of her property, which was about four thousand pounds a year, being devised to the son of one of her female friends, a young man who had a poetical turn, and who, for the last few years of her life, had been in the habit of presenting her with a copy of verses on her birth-day.

Two years before Mrs. Crossgrain's decease I had the misfortune to lose my parents, who, supposing me amply provided for, had, from the time she took me under her protection, neglected to save any thing from their small income; and the little they had accumulated before was nearly expended for my clothes, for the old lady chose I should be well dressed, although she never presented me during the whole time with a shilling for pocket-money.

I was then just turned of twenty-six, totally destitute of abilities to get a livelihood, and, from my habits of life, incapable of existing on the interest of the scanty pittance left me by Mrs. Crossgrain; when, in about a week after her funeral, I was told one morning that an old gentleman desired to see me, and, on his being shewn up, I found it was Mr. Oddbody, a cousin of my father's, who had, when I was quite a child, shewn some fondness for me, but being offended at my parents sending me to Mrs. Crossgrain's, he had declined all intercourse with our family for some years.

The sight of him renewed so many painful recollections, that I burst into tears. "Don't cry, child," said he, saluting me with much rough kindness; "I am sorry to find that the old woman has cheated you at last; always feared she'd play you some trick, but never supposed she could be such a cursed ninny as to leave her money to a rhymer, and such an impudent rascal too. Why I remember that in one of his birth-day offerings, as the fellow called them, he had the assurance to speak of the flames kindled by her eyes. The unconscionable old devil, to cheat you out of your right for such nonsense! She has a more just notion of flames by this time I presume, hey!"

"Heaven forbid, sir," cried I, interrupting him; "she had a right to dispose as she pleased of her own property, and, disappointed as I own I am, I forgive her sincerely."

"Well," cried he, "that's spoken like a good girl, so we'll say no more about her. I came to take you to my house, where you will be under the protection of my cousin Homely; for as our relationship is slight, and you are still young, the world might talk if you had no female companion; and, hark ye, if you think it worth while to stay with me during the remnant of my days, it will be your own fault if all I have is not yours at my decease."

You may believe, sir, that I readily accepted this kind offer, and immediately accompanied my worthy cousin, whose mansion, notwithstanding his kindness, was not a much more happy home than that of my deceased aunt; he was, in fact, a complete country squire, and I soon saw, that in order to keep the favour which my destitute situation had gained, I must remo-

del all my habits. Adieu to reading, drawing, and all other sedentary occupations. I was now dragged out of doors in all weathers, either on foot or horseback; and on my return from a toilsome walk or ride, I had to give at least two hours' attention to Mrs. Homely, who undertook to instruct me in the mysteries of pickling, preserving, &c. at the desire of Mr. Oddbody, who considered such knowledge as the acme of female science. Unfortunately my progress under this good lady's tuition was very slow, and she imbibed, in consequence, such a contemptible opinion of my understanding, that she treated me with a degree of superciliousness, which, as she was herself a dependant, I found sufficiently mortifying.

At length the dinner hour arrived, and I took my place at the head of the table; a post of honour which Heaven knows I often wished to resign, for of all the irksome situations in which a delicate and well-bred woman can be placed, it was, I think, the worst. No, hold, I am wrong! I had a still greater martyrdom to endure when the gentlemen came up to tea, and my cousin requested me to play for them; a civility on my part which never failed to be received with noisy compliments and extravagant praises of my skill, which were any thing but flattering, because I knew those who bestowed them had neither science nor taste. In about an hour I had generally the satisfaction to see my audience fast asleep, and then I escaped to my chamber.

Such, Mr. Editor, Sundays excepted, was the manner in which I spent four years. Unfortunately, at the end of that time, my cousin took it into his head, as I had become a tolerable horse-woman, to insist on my accompanying him in the chase. I dared not refuse; but I am naturally too timid to justify his boast of making me the best huntress in the country; and my life began to be still more imbittered by the effects that his disappointment produced upon his temper, when an unfortunate fall from his horse in attempting to leap a ditch, which he assured me was the easiest thing iu the world, terminated his existence, and rendered me once more destitute. He had always a horror of making a will, which he declared he would never do till he found himself dying; and as he died intestate, his property went to his heir at law.

As Mr. Oddbody had always treated me in his way with the greatest kindness, I was sincerely grieved for his death; but I was soon roused from the indulgence of my sorrow by a civil intimation from his heir, that I was welcome to stay as long as it suited me, provided I gave up my present apartment, as he had an immediate occasion for it. You will readily believe, sir, that I did not much longer intrude upon his hospitality; I removed to a lodging at a farm-house in the neighbourhood that very night.

In a few days after I had done so, and while my future plans were yet undetermined, I received a letter from the widow Querulous, in which, after condoling with me on my loss, she invited me to take up my abode with her. This lady, who was a relation of my mother, had been for many years an invalid;

and, a short time before the receipt of her letter, I was told that it was the opinion of the faculty she could not survive a year. I did not lose a moment in accepting her invitation: she received me with much apparent kindness, and I began to hope that I should find the bread of dependance less bitter than formerly, but I was soon convinced of my mistake.

Though Mrs. Querulous possessed an excellent heart and a very superior understanding, she was, nevertheless, a perpetual torment to herself and every body about her: her temper, which had been spoiled by improper indulgence in her infancy, was rendered worse by an early disappointment, and completely soured at last by ill health. To such a degree did she carry her perverseness, that I believe the only pleasure of which she was susceptible was that of finding fault. At one time she was certain I had a design upon her life, because one very fine evening I persuaded her to venture into the garden, and it suddenly began to rain, which she was positively certain I must have foreseen; another time she was sure I had thrown her into a fever by making some negus, which she thought I could mix better than any body else, too strong. On one occasion she saw I had a mind to lower her spirits by putting on a dark silk dress; and the next day she thought that the gaiety of my countenance, and the colour of my ribbons, which were blue, might be very well calculated for a ball-room, but she was sure no person of the least feeling could think them proper for the chamber of an invalid: however, it was her misfortune to be surrounded by people destitute of even common humanity, but she would take care that none of them should have so much cause to exult at her death as they expected.

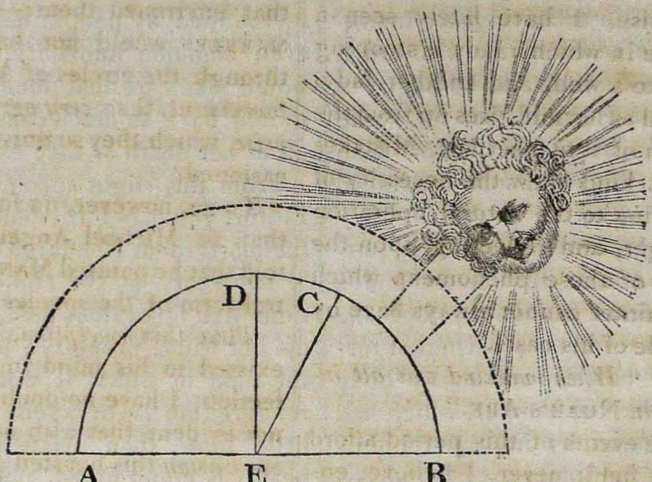
From this slight specimen, Mr. Editor, you may form some idea of the martyrdom I endured for nearly two years, at the end of which time Mrs. Querulous died, and left me her whole property: but, alas! the time in which it would have rendered me happy is gone; though little more than thirty-two, my health is undermined, partly from vexation, and partly from the fatigue I underwent in my attendance upon Mrs. Querulous, and my spirits, which were naturally high, are completely broken. Often, and bitterly, do I regret the mistaken policy to which the last years of my life have been sacrificed, and envy the humbler, but happier, lot of those who draw a subsistence from their own industry.

Of all the pleasures which I once fancied riches had the power to bestow, that of contributing to the wants of others is the only one for which I yet retain a relish; and, thank Heaven, my fortune places this enjoyment entirely within my power. The active duties of benevolence may yet, at least I will hope so, gild with some occasional moments of sunshine the cheerless existence of, sir, your very humble servant,

HARRIET HEARTLESS.

NOTES ON THE NATURE AND USE OF DAY-LIGHT;

A recent Discovery in the Philosophy of the FINE ARTS.



A VERTICAL SECTION OF DAY OR SKY-LIGHT.

LET the arc A D C B represent the blue light of the atmospheric hemisphere or sky, the line A B a horizontal surface, E D a perpendicular surface, E C a diagonal surface; then, as a HORIZONTAL SURFACE is lighted by THE WHOLE ARC, a PERPENDICULAR and a DIAGONAL by *less than the whole*, therefore the UPPER SURFACES of bodies, usually assuming or inclining to the HORIZONTAL direction, will *receive more of this blue light* than their SIDES, which necessarily partake of the PERPENDICULAR or DIAGONAL; and as we commonly say the SUN RISES and the SUN SETS, and nobody quibbles about it, so the watchman of the DAY, as he tells the hours, may be permitted to add the *highly necessary information*, that

DAY-LIGHT SHINES DOWN PERPENDICULARLY.

(1.) "*It seems they had none of them ever considered.*"

WE are told that EUMARUS, the Athenian, immortalized himself by *first* distinguishing *men* from *women* in his pictures; and Cimon, the Cleonian, his imitator, enjoys this celebrity *at second hand*. However, Cimon appears to have been equally original with his master. He it was who first dared to depart from the *established principles* of the OLD MASTERS of his day, and to represent his *men* and *women* as they appeared to him in *real life*, sometimes in front, sometimes sideways; now looking up, now down.

It is recorded also of the adventurous Polygnotus, that he was the first painter who observed that men and women occasionally open their mouths and shew their teeth.

But—is it possible that it can be a *new discovery* in the ARTS at this time of day, that THE SKY IS SITUATED OVER OUR HEADS, and that the light of it *shines down?*

(2.) "*Here it shines distinctly on the* reflection *of your Cow in the water.*"

The reflection, or shadow, of the Cow in the water, is very properly drawn with the heels upward, and, *were it but a substance instead of a shadow*, it might receive, upon its belly, the light of the blue sky

above it; that is, *provided the Cow herself were composed of water or of glass,* so that the light of the sky could shine *through her,* but not otherwise. I have lately seen a picture in which a lady is stooping down to a well, and another lady, as solid as herself, rises up from the bottom of it to meet her. Mistakes of this kind shew the necessity of attending to the natural operation of Light, and reflecting upon the *causes* of those phenomena which the painter cannot always have by the side of his easel.

(3.) " *When mankind was all inclosed in* NOAH'S ARK."

The events of this period afford a new field, never, I believe, entered upon in that already extensive department of painting, which may properly be denominated STABLE HISTORY.

(4.) " *The diversity of styles, or, as they are termed, the different ways of seeing Nature.*"

With respect to the diversity of STYLES on which so much profound abstraction and learned research have been exhausted, I cannot but think that it is at least extremely premature to attempt to fix their limits; and that whatever may have been said of the principles of the different great artists of antiquity by the critics of their own times, or tradition may have furnished as materials for conjecture to those of our own, it is very doubtful whether, through these means, we shall be able to ascertain the *real* principles upon which those artists worked; allowing even that those principles comprehended the entire and perfect theory of the Art.

Had these sources of conjecture been capable of affording the light which was expected from them, and which seemed indeed *to dawn* upon us as *the hand of Genius* boldly adventured to thrust back the clouds that environed them;—the ELGIN MARBLES would not have spread through the circles of Art that *astonishment,* that *very agreeable surprise,* which they so universally occasioned.

To go, however, no further back than to Michael Angelo—we are told that he painted MAN—the central form of the species.

That this *conception,* this *Adam,* existed in his mind in great perfection, I have no doubt; but is it not evident that with *one man* and *one woman* this boasted *generic* race must terminate in every mind that gives birth to it?

The instant they multiply, another *style* arises; in process of time at least this must be the case, or the generations of men would exhibit one dull and tame monotony; and NATURE, rich as she appears and infinite in the variety of her materials for great and interesting conceptions, would soon become wearisome and insipid.

It does not appear to me that Michael Angelo neglected the variety of Nature, that *mighty* charm which binds us to the very love of existence itself.

Doubtless this variety *may*—so far as it is *really* known—be classed and arranged; but to do this for all Nature by anticipation—to pretend to an entire and perfect conception of that of which no man sees but a very insignificant part, is it not likely to plunge the mistaken artist who indulges in it, into a vapid and empty *mannerism?*

The collector of natural produc-

tions does not usually begin by fitting up a vast extent of shelves and cabinets of various sizes, numbering and lettering them systematically;—imagine only such a NATURALIST as this, at the ridiculous moment when he brings *his poor half-dozen of cockle-shells* to place them in a corner of his museum.

I do remember an apothecary,
* * * * * * * * * *
And in his needy shop a tortoise hung,
An alligator stuft, and other skins
Of ill-shaped fishes, and about his shelves
A BEGGARLY ACCOUNT OF EMPTY BOXES.

Perhaps it would be more useful to inquire upon what principle we must proceed, in order to obtain those valuable curiosities which we are so ready to class and sytematize *a priori*.

(5.) "*A most valuable* SCHOOL *for the study of* COLOURING, *in which the public, as well as the artists, might educate themselves in the knowledge of* NATURE."

I am not without some hope that the hint to which this note refers, will receive A BETTER ILLUSTRATION than any I can add to it.

(6.) "*Poetical lantern.*"

This lantern is nothing more the usual dark-room of a painter, into which *one distant* and *elevated window* pours a single stream of light upon the head of the devoted *sitter*, producing an effect not unlike the definite chiaroscuro of sunshine.

This *artificial* SUN, however, ought to be accompanied by an *artificial day:* a broad SKY-LIGHT, veiled by a fine transparent curtain of a blue colour, and situated immediately over the altar on which the victim is placed, would produce the desired effect.

Should it ever happen in the future progress of the Fine Arts, that the arbiters of taste, or the public at large, interest themselves so far in a matter of this trifling nature, as to patronise the introduction of *day* or *sky-light* into pictures, and were this cheerful phenomenon of nature actually to come into *fashion;* were the lovely ——— only to take it into her head, that the exquisite delicacy and the vivid lustre of her complexion would be rather quenched than heightened in the gloom of a cemetery; should it once strike her young and lively imagination, that Nature has itself, as it were, rolled round *the light blue turban of the heavens,* and placed the *sun* as a diamond in its front; and should she but fancy that this splendid, yet simple, head-dress would become her, ah! who might so safely venture to appear in it as SHE? The painters and all the world would no doubt run at once into the fashion, and then the *artificial contrivance* here recommended might be found useful, and the present *dark lantern,* notwithstanding its poetical title, be for ever discarded.

It would really be a curious speculation to calculate how long a period may probably elapse before this improvement is carried into effect, and which of our fashionable and deservedly admired portrait-painters will be immortalized by some future Pliny for its introduction.

(7.) "*The Columbus of the day has fixed his egg upon the table.*"

"L'autruche dépose tranquillement son œuf sur le sable; les pinçons et les passereaux ne sauraient l'écraser; le bec des sansonnets

et des corneilles ne peut l'entamer ni le repousser dans l'ombre; c'est à l'astre qui dispense la lumière à le faire éclore.—JACOBI.

(8.) "*TIME and SPACE.*"

"Of things which are UNIQUE (such as MATTER, MIND, SPACE, TIME)," says Mr. DUGALD STEWART, "*no classification is practicable.* Indeed, to speak of classifying *what has nothing in common with any thing else*, is a contradiction in terms."

He indeed acknowledges himself to be precisely in the same state with ST. AUGUSTINE and LOCKE.

"Don't ask us," say these three gentlemen, "*what time is*, and we know very well; but, '*si quis interroget*,' if you ask us, we know nothing about the matter. I will not, therefore, put this *stupifying question* to Mr. Dugald Stewart, but supply him with the answer to it, furnished by the Kantesian system.

TIME and SPACE are ELEMENTS of the HUMAN MIND.

The MODE OF BEING of ALL THAT CAN BE PERCEIVED BY THE SENSES,

in other words,

The general FORM of THE SENSITIVE FACULTY is

A variety of PARTS in connection;

Of which there are *two kinds:*

Parts co-existing, or SPACE.	Parts successive, or TIME.

These are both BRANCHES of the SENSITIVE OF PASSIVE FACULTY,

and

They have this in common,

They are both MODES of RECEIVING a VARIETY of SENSIBLE PARTS.

Does Mr. Dugald Stewart really consider these two puzzling things, or rather these nothings—these empty receptacles for things--these two extensions—these INFINITIES, which are both homogenial, both continuous, both infinitely divisible, as having NOTHING IN COMMON?

I should be sorry to mistake any statement of this eloquent writer, but there is, I think, one unequivocal assertion in his works, namely, that space exists *out of the mind.* Has he been there to make the discovery?

The MIND, also, Mr. Dugald Stewart terms UNIQUE. This is the great "*Si quis interroget.*"

(9.) "*Unintelligible.*"

"Que l'homme reste donc dans l'étroite loge que son Créateur lui a donnée."—C. VILLERS' *Philosophie de Kant.*

On this subject I would recommend the perusal of the eloquent and perspicuous work of Mr. C. Villers, which will, I have no doubt, at some future period undergo a more rational species of criticism than it has hitherto been favoured with. The curious reader may also refer to the article "Metaphysics reduced to a complete and permanent science," in the *Encyclopædia Londinensis.*

(10.) "*The* Philosophy *of this* truly Christian *age.*"

The philosophy here alluded to is that general apathy towards speculative subjects, the indolent remains of an exhausted scepticism, which, having completed its work in the total overthrow of all the dogmatism of metaphysics, now suffers the mind, in a great degree, to resume the simple and quiet exercise of its inherent but unexamined powers—a state of

public intellect highly favourable and greatly calculated to excite the contemplations of the true philosopher.

*** For a more extended illustration of this subject, we refer our readers to a pamphlet, which is now in the press, and will be published in the course of a few days by Mr. Ackermann.

THE FEMALE TATTLER.

No. XII.

Sic visum Veneri, cui placet impares
Formas atque animos sub juga aheuea
Sævo mittere cum jugo.——Hor.

In brazen yokes thus Venus binds
Ill-coupled forms and jarring minds,
And, gaily cruel, joys to see
The restless lovers disagree.

It has been observed by a very ingenious writer, that few undertakings require attention to a greater variety of circumstances, or include more complicated labour, than that of the conductor of a periodical paper, who necessarily invites persons of every station, capacity, disposition, and employment, to attend to the variety of his lucubrations. He who buoys himself up with the hope of pleasing what may be called the world, without gratifying its foibles, perhaps I may add its follies, if not its vices, must possess talents and knowledge of no common quality or extent. He must be able not only to exhibit objects in a new light, to display truths that are not generally known, but to select such subjects as the public are willing to regard, such truths as excite its curiosity, and such knowledge as it is solicitous to acquire.

Hence it has been found necessary to combine the efforts of many to form a periodical paper, or to give distant intervals to its successive publications. It is this latter circumstance alone which gave me sufficient resolution to become an humble imitator of those essayists, whose works form a very brilliant feature in British literature; whose utility has not been surpassed by any other mode of moral writing; and in which, taken in their respective series, knowledge, taste, manners, virtue, and religion, have been taught and extended with a blended effect of grave delight and enlivening reason.

Nor should I have ventured to enter even on my contracted course, if I had not secured the assistance of those whose qualifications are far superior to such exertions as I can ask of them; and had I not been so fortunate as to be favoured with the voluntary communications of many correspondents, whose partial attentions to me I most willingly acknowledge, and am ever happy to receive.

But enough of *self*, that delightful object to one's own thoughts, and which oftentimes proves so troublesome to others: I shall therefore proceed to a subject, with which personally, thank Heaven, I have nothing to do; while my correspondent, whose lucubration

I am about to communicate to my readers, writes so sensibly and with such an evident experience of the subject, that I cannot but presume her sentiments and opinions are fruits of real events and original circumstances in the course of her observation, if they have not formed a part of her own history.

TO THE FEMALE TATTLER.

Madam,

Your knowledge of the world and of the human heart, and particularly of those circumstances in which your own sex is frequently and unavoidably involved, will save me from any charge of indelicacy in considering the other under any of those characters in which it may lessen its consequence and honour: but so much of the happiness and misery of human life depends upon the union of male and female existence, that it is impossible to consider the one, without approaching to an examination of the other. They, in their social character, form all the features, and produce all the varieties, of what I shall call civil or domestic life. An inquiry into them is as proper a subject for a woman as a man; and I know not why it should not be considered as an honourable labour in a female pen, to trace the errors of the other sex, if, by detecting them, she can preserve the innocence of her own.

It is a maxim, not uncommonly supported in female society, that "a reformed rake makes the best husband." Upon what reason, or grounds of experience, such an opinion is founded, I cannot pretend to determine; and I know of no writer that supports it, nor can I tell where to find examples of it, but in novels and in plays, where such a husband indeed sometimes appears to be the reward, such as fancy pleases to make it, of female merit.

Whenever I hear a *miss* make such a declaration, these alternatives never fail to arise in my mind: Either that she has unhappily fallen violently in love with a gentleman of this character, and is blinded by her passion, which converts the object of it into an angel; or, that she is yet an angel herself; that is, in such a state of innocence and inexperience of the world, as to be wholly unacquainted with what a real, genuine rake is: for certainly if a precise idea of the vices of that character were strongly imprinted in the mind of a virtuous woman; if she were once persuaded, that profligacy of every kind, that evil propensities in all their indulgence, that gratifications which the decorums of life do not admit to be named, that a scoffing insensibility to the miseries of his own wanton creation, decked with elegance of person and grace of manners, form more or less the character of a rake, it is impossible, unless reason were seduced from her mind, that she could possibly connect the idea of Hymen with such a man. What woman who was acquainted with such a picture, unless afflicted by a perversion of heart, could ever bring herself to marry the original.

We will suppose then that the rake is given up, and it should be asked by the lady who is disappointed of her *Lothario*, what character is to supply his place. Can

a better be offered than a man of superior intellectual abilities, possessed of fine sense, with the dignity that accompanies it, and the capacity to bestow that refined, exalted, and permanent happiness which is alone worthy of a rational being?

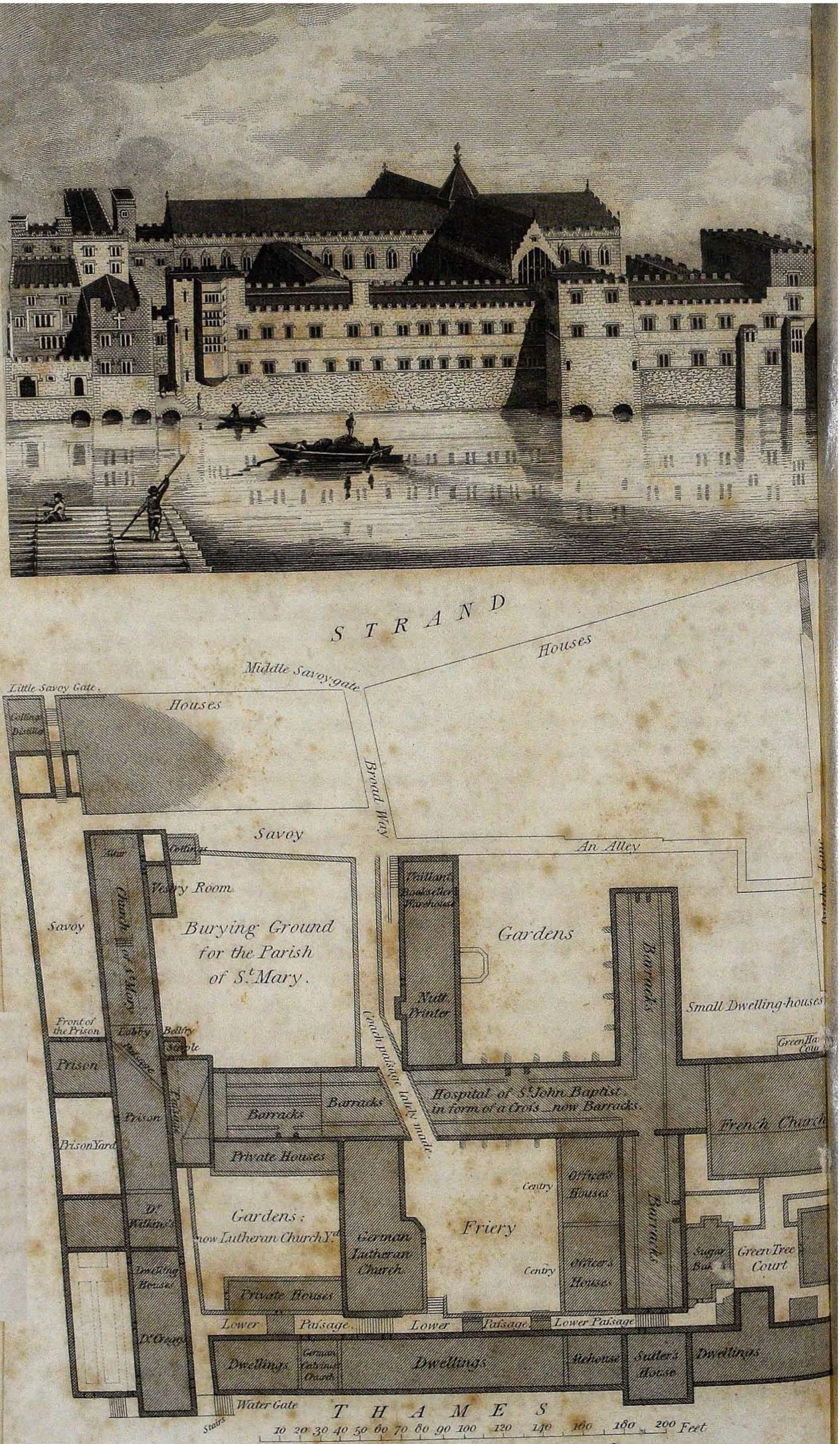
Flirtilla, however, though she could not deny the superior promise of happiness with such a husband, seemed to ask for some enlivening qualities to embroider the gravity of a highly organized mind, a little dash of the man of the world, to make him something like the general society of it. She had no ambition to be of blue-stocking eminence, nor to marry a man of intellectual excellence, in order to make the world believe that she herself admires and possesses it. Some of her friends had tried the experiment, and though they certainly escaped the disgrace and the unhappiness of marrying a decided rake, they had contrived to work a plan, of what deserved no better title than that of respectable dulness, for the rest of their lives.

There is no reasoning against experience; facts are obstinate things: but is there not a quality, to which no objection can be made, that improves the graver qualities, heightens the more animated dispositions, gives to virtue an added charm, and even to our feelings the semblance of virtue? and that is, *good-nature.*

In this quality, under its genuine character, there is neither the acrimony of spleen, nor the sullenness of malice; it is neither clamorous nor fretful, neither easy to be offended nor impatient to revenge: it is a tender sensibility, a participation of the pains and pleasures of others, and is therefore a forcible and constant motive to communicate happiness and alleviate misery.

"All this," says Flirtilla, "is very fine; it is a very beautiful picture, but it hangs not in the gallery of any friend or acquaintance of mine. If I wait for a husband till I find a man endowed with such a state of it as you have described, I shall be an unmarried woman to the end of time. I am in search of that happiness which I may reasonably hope to attain, and in which the parties would have a sufficient portion of it to be equal to the allotment of for better and for worse, which the matrimonial vow engages us to bear. Does not Good-Nature wear the robe of Folly? and does not Folly frequently endeavour to elevate itself by assuming the title of Good-Nature? How in a state of human imperfection are we to guard against these degeneracies? and may not a rake be the best-natured creature in the world? Is it not this principle which induces him to sacrifice his health to promote the jovial pleasures of his friends and acquaintance? Is it not his good-nature, that, to gratify the vanity of his wife in all the figure and fashion of high life, brings on the impoverishment of his estate? It may be said, indeed, that let a good-natured man have what follies or weaknesses he may, of this his wife may be sure, that he will never use her ill."

This is an expression of a very various and extensive signification: whether a good-natured man can use a woman ill or not, I shall not



Plan and Elevation of the Savoy.

Reduced from a View taken in the Year 1736. by G. Vertue.

stop to inquire; but this I know, for I could produce examples, that he can make a woman extremely wretched.

"What then is to be done?" continued Flirtilla: "the rake you absolutely forbid me; the man of superior understanding will not find a due portion of intellect in me, to put us upon that equality, without which man and wife must be slave and tyrant, or cat and dog; and mere good-nature, say what you will to the contrary, is a mere driveller.—What then," she repeated, "is to be done?" There is an answer at hand:—Take them all three. Chuse the man who has the elegance, the ease, and the graces of the rake, with the powers of superior intellect, and when good-nature is united to them, you need not tremble for its indiscretions; it will still be a gentle, but grow into a manly qualification. Such a lover is to be known by criterions which cannot be mistaken. Remark how he is affected by incidents in which you are not personally concerned, and where he can have no reason to assume a disguise merely to please you. Do his dependants approach him with cheerful respect? Does he disdain to be merry at the expense of another? Does he mention the absent with candour, and behave to those who are present with a manly complacency? By diligent attention to these and similar circumstances, a probable judgment may be formed of his character.

After all, good-nature is not of less importance to ourselves than to others. The morose and petulant first feel the anguish that they give. Reproach and invectives are but the overflowings of their own infelicity, and are constantly again thrown back upon their source. Sweetness of temper may be, in some measure, considered as a natural, rather than an acquired excellence; and, therefore, to recommend it to those who are conscious they have it not, may be perhaps taken as an insult rather than advice. But let that which, in happier natures, may be considered as a kind of instinct, in these be reason; let them pursue the same conduct, impelled by a nobler motive. Let their virtue be the effect of their own reflection, and if they acquire it by victory over natural infirmities, the struggle will terminate in their honour and their reward. Such are the sentiments of your obliged, humble servant,

LÆTITIA ———.

PLATE 33.—STATE OF THE SAVOY IN 1736.

THE present appearance of the interesting remains of this hospital is represented in plate 21. and some account of its history accompanies it in page 216 of this volume. Further illustrative of it is the annexed plate, which is copied from a view taken by G. Vertue in the year of the above date, and represents the chief edifice in its original form of a cross, the court of the friary, and the church for the parish of St. Mary, and other buildings. On the plan is represented the general form of the whole, and also those parts that were appropriated to the German Lutheran and the French churches; for by Wil-

liam III. a portion of the Savoy was assigned for the residence of the French refugees who conformed to the established Church of England.

It is not to be considered, that the building when Vertue engraved the view then existed in such perfect state as appears to be represented by it; he probably supplied such deficiencies as by decay and want of sufficient repairs, the whole building had suffered since the reign of Elizabeth: for in the year 1761, only twenty-five years after the publication of Vertue's plate*, and prior to the injury sustained by fire in 1776, an author observes, "Nothing here is now to be seen, but the ruins of the ancient edifice built with free-stone and flints, among which is still remaining part of a great building, in which detachments of the king's guards lie, and where they have their marshalsea prison for the confinement of deserters and other offenders, and to lodge their recruits." On the right of the plate, and nearly over the church of St. Mary, might formerly have appeared Burleigh-House, a noble pile erected by that great statesman, the Lord Treasurer Burleigh, who died there in 1598. It was adorned with four square turrets, and afterwards called Exeter-House, from the title of his son and successor. On its site was erected Exeter-'Change, but which did not at that time succeed; for a building called the New Exchange, or Britain's Burse, built with the materials of the old stables of Durham-House, and patronised by the royal family, took from it both its tenants and customers. These buildings were prototypes of our bazaars; and in the former, disposing of her goods as a milliner, sat the reduced Duchess of Tyrconnel, wife to Richard Talbot, Lord Deputy of Ireland under James II.: she for a short time supported herself by this means, and had delicacy enough not to wish her real pretensions to be known. She sat in a white mask, was dressed in white, and was known by the name of the white widow. Her rank being discovered, she was otherwise provided for.

* George Vertue, an eminent English engraver, died 1756, aged 72.

MUSICAL REVIEW.

The favourite Carillon Overture to the popular Aqua-Drama, entitled PHILIP AND HIS DOG, *or "Where's the Child?" in which is introduced the celebrated Air "Oh! rest thee, Babe," performed at Sadler's Wells Theatre, composed and adapted for the Piano-Forte* by John Whitaker. Pr. 3s.

THIS overture consists of three movements: the first, an allegro in E b, is set with considerable taste and spirit; some of the ideas are peculiarly select, and, as far as the piano-forte extract enables us to judge, the wind-instruments appear introduced with much effect. The second movement is formed by the air "Oh! rest thee, Babe," of which we have on a former occasion spoken in terms so favourable, that any further encomium on what we consider as one of the happiest offsprings of Mr. W.'s lyric muse,

would be superfluous. The last movement, an andante, is rendered attractive by the introduction of musical bells, which carry the melody of the subject, and of several portions of the subsequent matter: but without this adventitious support, the whole texture of the andante is pleasing and chaste, and its plan and execution are in proper style.

"*On Banks of blushing Roses,*" *sung by Master Williams in* "*Philip and his Dog,*" *&c. composed* by John Whitaker. Pr. 1s. 6d.

In the melody of this song we observe that sweet simplicity of musical diction, proper connection of ideas, and regularity of rhythm, which form the essence of compositions of this description. The unaffected expression of the words, "And artless love attunes his lay," and the neatness of the burden, "On banks of blushing roses," (*p.* 3) appear to us the most attractive passages of the air.

"*The Dog is his Master's Protector and Friend,*" *sung by Mr. Slader in* "*Philip and his Dog,*" *composed* by John Whitaker. Pr. 1s. 6d.

Although this little song exhibits nothing novel or peculiarly striking, its composition is proper and respectable, and the expression at "poor fellow" extremely natural and pathetic. In the second and third lines of *p.* 2, it was evidently owing to the unsatisfactory arrangements of the poetry that a more appropriate musical expression was not devised by the composer, so as, at the same time, to be applicable to the second stanza.

"*Summer will come again, Lady fair,*" *sung by Miss Tipton in* "*Philip and his Dog,*" *composed* by John Whitaker. Pr. 1s. 6d.

An interesting little ballad of smooth and agreeable melody. The passage, "While a maiden fair her hands who wrung," possesses a peculiar degree of pleasing ingenuousness, although at "minstrel" the voice would have more naturally come to a close with the notes G, B, A; G—instead of B, A, B; G. The words "never, never," are likewise aptly rendered.

"*The queer little Man,*" *sung by Mr. Weston in* "*Philip and his Dog,*" *composed* by John Whitaker. Pr. 1s. 6d.

In a humorous song of this description, composers generally exert their talent with a sparing hand, so as to leave free play to the poetry, the delivery of which frequently approaches more to recitation than singing. With this allowance, we not only consider the melody of "The queer little man" as adequate to the purpose intended, but in one particular passage highly in character. We allude to the words "He saw something tall," which are most appropriately expressed by both the voice and the bass accompaniment.

The Wanderers, a favourite Duet, sung by Mrs. Ashe and Master Barnett at the Bath Concerts, composed, and (by permission) respectfully dedicated to J. Braham, Esq. by Master Barnett, *written by W. Bristow, Esq.* Pr. 2s.

As this is the first specimen of Mr. Barnett's compositorial abilities that has come under our cognizance, we feel real pleasure in being able to introduce it to the

notice of our readers with unfeigned approbation. The duet is of small compass, and neither its simple melody, nor the harmonic support on which it rests, exhibits any decisive features of originality or striking effect; but the few ideas of which this performance consists, are in themselves tastefully conceived, and developed with proper method: a smooth connection links them to each other, and the accompaniment, plain and unlaboured as it has been devised, is satisfactory and efficient, if we except the beginning of the symphony, where the bass, instead of exhibiting fundamental chords, ascends by sixths derived from their inversions. This harmony, however allowable and proper in the repetition of a period, or in the body of the piece, is objectionable at its outset. It should have been similar to that where the voice begins (*p.* 4). The continual F's, too, in the bass of the last line of that page, we could wish to have been avoided. In the sixth page we observe with satisfaction the short strain in B minor, as operating an appropriate temporary relief. Upon the whole, we consider this duet as a most promising earnest of future efforts of greater import. Mr. Barnett is in the right road, and we strongly recommend to him the study of the science, and of the classic masters of Italy and Germany.

"*Beauty smiling through her Tears,*" *a favourite Song, sung by Miss Tunstall at Vauxhall Gardens, written by Mr. John Randall, composed* by J. Monro. Pr. 1s. 6d.

Of all the Vauxhall songs that have come under our notice for some years past, this, in our opinion, carries the prize. It is a production of decided merit. Whether it was owing to the superior cast of the text, or to the genial spark of a happy hour, we are bound to declare, that the whole of this composition is conceived and conducted in a classic style: it is full of animation; its various periods originating, as it were, from each other, form an elegant and well-linked *tout-ensemble*; and the accompaniments, duly diversified, are throughout tasteful and well applied. In the apportionment of the words, too, however extended into frequent repetition, Mr. M. has exercised a considerable degree of judgment, especially where he has contrived to mould the latter half of the text into a distinct and extremely interesting $\frac{6}{8}$ part. The end is wound up in a brilliant style, perfectly corresponding with the general tenor of the whole.

A Companion to the Ball-Room, containing a choice Collection of the most original and admired Country Dance, Reel, Horn-pipe, and Walz Tunes, with a Variety of appropriate Figures, the Etiquette and a Dissertation on the State of the Ball-Room, by Thomas Wilson. Pr. extra-boards, 8s.

The present compendious publication having been submitted to our inspection, we feel the more justified in giving it a space in our catalogue, as we are confident no work of the same price exhibits a greater collection of musical pieces for the ball-room. Their number falls little short of 400, consisting of allemandes, cotillions, English, Scotch, and Irish tunes, fandangos and boleros, gavottes, hornpipes, marches, minuets, reels, and walzes.

Even to the musician, a reference to such a collection, facilitated as it is by a proper index, becomes occasionally desirable.

As dancing forms no part of the acquirements we are possessed of, we are incapacitated from giving an opinion on the scientific merits of Mr. W.'s labour, and shall therefore briefly state its several chapters of contents. In the introduction the elements of the "science" of dancing are concisely set forth, and the musical branch of it appears to us treated with great propriety. As Mr. W. very justly dwells upon the importance of the proper time to be observed in every dancing tune, and as the Italian terms of *allegro*, &c. are avowedly insufficient for that purpose, we are surprised he has not indicated all his *tempos* according to MAELZEL'S METRONOME, which affords an universal standard of musical time, because it enables us to indicate how many crotchets, quavers, &c. go to one minute. To return to the work before us, we proceed to observe, that the introduction is followed by some hundreds of dancing tunes of every description, set in simple melody, and accompanied by the necessary figures and other instructions. This naturally forms the most voluminous and important part of the work. A "dissertation" on the present state of the English ball-room fills the next chapter, and the book concludes with an essay on the "etiquette" of the ball-room.

"By that Smile," extracted from GLENARVON, *adapted to the Air of "Hear me swear how much I love," and arranged with an Accompaniment for the Piano-Forte or Harp*, by F. J. Klose. Pr. 2s.

The air to which Mr. Klose has adapted this fragment of poetry, is not only well suited to it, but of so chaste and fascinating a melody, that we cannot but applaud the taste and judgment of his choice. The instrumental accompaniment appears to us satisfactory and effective.

"Ah! sigh not thus," the favourite Farewell extracted from Glenarvon, adapted to a celebrated Irish Melody, arranged with an Accompaniment for the Piano-Forte or Harp, by F. J. Klose. Pr. 2s.

If we copied word for word our account of the above-mentioned publication of Mr. K.'s, it would precisely apply to the present one, which is equally attractive and well arranged. The E in the seventh bar of the 3d page, although again occurring in the same passage of the 4th page, we consider as a typographical error, because in the conclusion of *p.* 5, D appears, as it should do, in its place.

Preludes in all the Major and Minor Keys, forming the third Part of Practical Instructions for the Piano-Forte, by T. Howell. Pr. 5s.

The two former parts of Mr. H.'s Practical Instructions for the Piano-Forte have been noticed in Nos. VII. and X. of the Second Series of the *Repository*, in terms deservedly favourable; and the perusal of this third and last portion of his meritorious, and we may say arduous labour, fully confirms the good opinion we had formed of his qualifications both as an instructor and composer. Mr. H.

appears fully to understand what a prelude ought to be; this we not only collect from the preface, but from the preludes themselves, which possess every desirable requisite of this by no means easy species of composition. Their style, always select and interesting, is at the same time properly diversified. One leading idea, which serves as basis, is developed with fanciful freedom into a variety of luxuriant ramifications, and constantly brought back to a satisfactory and tasteful termination. With a view not to fetter the performer to a rigid measure of time, these preludes are *not divided into bars.* However laudable the intention may be, this expedient has by no means our assent. How is the young performer to guess whether he should play in $\frac{4}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time? how is he to know where to place the accent? The description of measure, we think, might at least have been indicated at the signature.

A French Air, with Variations for the Flute, with an Accompaniment either for the Piano-Forte or Harp, or for Violin, (? two Violins), *Tenor and Violoncello, composed, and dedicated to M. Grand,* by L. Drouet. No. VII. Pr. 6s.

A short but highly interesting adagio (the motivo of which is borrowed from the subject of the variations,) serves as an introduction to the latter. The French air which forms the theme of the variations, is not familiar to us; but its smooth simplicity is extremely attractive, and has afforded ample scope to the fertile and classic fancy of Mr. D. to deduce four variations, which, in our judgment, are not surpassed, in point of mellow fluency and elegance, by any similar production of Mr. D.'s, nor certainly by the labour of any other writer for the flute. The third and fourth variations, in particular, appear to us conspicuous for the beauty and select character of their passages; but it is not a performer of common ability that will do justice to their merit. We much applaud the twofold mode of publication given to this work, since the accompaniment of the piano-forte is more easily obtained than the assemblage of two violins, a tenor, and a bass.

Harmonic Cards, on a new and easy Plan, which will enable the Student in a short time to attain a thorough Knowledge of all the Chords, their Origin and Use: translated from the French, with considerable additions and improvements, by J. Jousse. Pr. 8s.

The novelty and the principal merit of this publication is simply this:—As from the fundamental chords secondary and compound chords are formed by the mere inversion or shifting of the notes which constitute the fundamental chords, the "*Harmonic Cards*" are so devised as to enable the student to effect the inversion by actual loco-motion, i. e. by successively transferring the note, which, as bass, formed the basis of the chord, from the bottom to the top of the group, so that every note of the chord becomes bass in its turn. This might have been accomplished by allotting to each card only one note; but in order to extend the use and application of this ingenious system, every card contains the seven notes of the diatonic

scale arranged in vertical columns, by which means the same description of chord is at once represented upon every note in the scale. Every card, moreover, has a margin in which the name of the chord, its constituent intervals, its figures, and (in the case of discords) its resolutions, are concisely explained. In the cards for the dissonant chords, the elements of their several resolutions are further illustrated by additional vertical columns inserted between the seven notes of the scale; which columns exhibit the notes into which every member of the chord glides in its resolution. Here, we think, it would have been well, when the resolution goes *upwards*, to have placed the note into which it is effected *above* the note from which such resolution takes place, instead of putting them all *below*. As our room prevents us from entering into great detail, we omit several meritorious features of this compendious system of chords, the use of which is particularly striking in the formation of compound chords, or chords by supposition. A little book accompanies the cards, and serves to illustrate the manner of using them, both by letter-press and explanatory plates. To become fully master of the author's method, a little attentive study will previously be found necessary; but the application of the pupil cannot fail being amply rewarded by the benefit which must accrue to him from this preparatory labour. As we have not seen the original of this translation, we cannot judge of the quantity and quality of Mr. Jousse's improvements; but whatever they be, he deserves the thanks of the English student for having translated so useful a work on British soil.

A third Trio for the Piano-Forte, with Accompaniments for a Violin and Violoncello, composed and dedicated to his friend, Camile Pleyel, by F. Kalkbrenner. Op. 25. Pr. 6s.

Often as we have occasion to employ our critical functions upon new productions of this author, we as often find that the fecundity of the parent Muse, instead of being injurious to the progeny, rather tends to render it more perfect; and thus our duty invariably becomes a pleasure in a progressive ratio. In the present trio, Mr. K. includes four movements; an allegro in B C major, a presto ($\frac{3}{4}$), in the same key, an adagio in F major, and a rondo in B C. It does not fall within our space to quote the manifold instances of compositorial skill and cultivated taste which obtrude themselves in every page of the allegro; its energetic subject, the excellent counterpoints in the second and third lines *p.* 2 (and correspondingly in the second strain), the elegant quick passages, *p.* 3, supported by a bass in the character of the subject, the fine modulations at the outset of the second strain, &c. &c. are so many tokens of the hand of an experienced master in the art. The presto is replete with originality, and its trio quite novel and extremely interesting. In the adagio, the melody of which is not throughout new, we see the classic neatness of Haydn's style: every thing breathes the utmost softness of elegant expression; the passages deduced from the theme are mel-

low and select; and the effect of the tremulant semiquavers (à la Steibelt), in which the movement gradually expires, is heightened by the fine accompaniments, or rather, principal parts, assigned to the violin and violoncello. The theme of the rondo combines gaiety with gracefulness; in its progress we notice the cleverly converging triplet-groups, *p.* 14, and the able counterpoints and modulations, *p.* 15. All this occurs under similar forms in the second strain with enhanced effect, and with the addition of new and first-rate digressions, until, by resuming the series of triplets, the whole is wound up with great brilliancy.

"*The Garland of Love*," *an Air, with Variations for the Piano-Forte, composed for and dedicated to Mrs. Inglis* by G. Kiallmark. Pr. 2s. 6d.

These variations in C are not only written in good style, but they are very pleasing, and by no means intricate in point of execution. The principal feature of var. 1. is the crossing of the hands, which is managed with neat effect. Var. 2. sets out in A minor, but forthwith proceeds to A major, in which key it continues till nearly its termination. No. 3. is thrown into passages of rapid motion, which, although fluent and select, lie kindly to the hand. In the 4th and last variation the melody is ably cast into $\frac{3}{8}$ time; and the coda, which is appended to it, is well conceived and executed.

A third favourite Duet for two Performers on one Piano-Forte, inscribed by permission to the Miss Stewarts, and composed by R. W. Callender. Op. 4. Pr. 4s.

In this duet, which consists of an allegro and a rondo in B C, Mr. C. seems to have had for his object the producing a composition, which, while avoiding any intricate harmonic evolutions, should hold out to amateurs the combined interest of good and pleasing melody, equal distribution of performance between both players, and such a degree of executive ease as might render his labour accessible to a numerous class of students. In all this he has well and creditably attained his end. The allegro as well as the rondo are devised with much taste; the two performers act generally *concertante*, and frequently imitate each other in responsive passages of peculiar neatness. As an instance particularly commendable, we shall quote the second strain of the rondo, *pp.* 8 and 9, which is replete with clever contrivance. The quiet passages likewise have our complete approbation. In short, the whole of this duet is of that satisfactory complexion, which enables us strongly to recommend it for the practice of students that have made some progr[illegible] on the instrument.

THE TANJORE MAHARAJA SERFOJI'S ... MAHAL

FASHIONS.

LONDON FASHIONS.

PLATE 34.—PROMENADE DRESS.

A HIGH dress of cambric muslin trimmed at the bottom with a single flounce of work. The body, which is composed entirely of work, fits the shape without any fulness. A plain long sleeve, finished by a triple fall of narrow lace. Over this dress is worn the Angouleme pelisse, composed of crimson velvet, lined with white sarsnet, and trimmed with a single welt of crimson satin, a shade lighter than the pelisse. The body is made exactly to the shape; the back is of course a moderate breadth, and without fulness: for the form of the front we refer our readers to our print; it is confined at the waist, which is very short, by a narrow velvet band, edged to correspond. A small collar, of a novel and pretty shape, stands up and supports a rich lace ruff, which is worn open in front of the throat. The sleeve has very little fulness, and that little is confined at the wrist by three narrow bands of puckered satin. Bonnet *à la Royale*, composed of white satin, very tastefully intermixed with a large bunch of fancy flowers, and tied under the chin by a white satin ribbon, which is brought in a bow to the left side; a full quilling of *tulle* finishes the front. Black silk ridicule, exquisitely worked in imitation of the ends of an India shawl, and trimmed with black silk fringe. White kid gloves, and black walking shoes.

PLATE 35.—CARRIAGE DRESS.

A gown of pale faun-colour cloth, made a walking length, and trimmed round the bottom with four rows of rich blue silk trimming. The body, which is cut very low, is ornamented in such a manner as to have a novel appearance, with a similar trimming, but very narrow. The back, which is cut down on each side, is finished at the bottom of the waist by bows and long ends, trimmed to correspond. A very tasteful half sleeve over a plain long sleeve, made tight at the wrist, and bound with blue trimming; it is finished by a narrow ruffle composed of three falls of *tulle*; *fichu* of *tulle*, with a ruff to correspond. When worn as a carriage dress, the head-dress is a bonnet, the crown composed of white satin at top, and the middle and front of Leghorn; it is lined with white satin, and ornamented only by a white satin band and strings. An India shawl is also indispensable to it as a carriage dress, for which it is elegantly appropriate. Shoes and gloves pale faun colour.

Our dresses this month are both French; but, as our readers will perceive from our prints, they are in the best style of Parisian costume. We have been favoured with them by a lady who has just returned from Paris.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

THE court mourning for our be-

loved queen's august brother has retarded the appearance of those novelties, some of which we shall describe to our fair readers: it is, however, expected to be short, and as it affords us no materials for description, we shall proceed to speak of what is expected to be most in request among *belles* of taste at its close.

For the walking costume cloth will be most fashionable, and dark colours are likely to be a great deal worn, particularly brown and dark green. We have nothing particular to observe respecting pelisses, but they are expected to be worn, and we believe we shall have a very novel one to describe next month. The walking dress of which we are about to speak, is very tasteful and certainly new: it is composed of brown merino cloth, made a walking length, and trimmed with orange satin, which is laid on very full in waves; the fulness is formed into the shape of shells, by little tufts of brown floss silk. The effect of this trimming is really beautiful. The body is very short in the waist, and made quite tight to the shape; it comes up to the throat, and has a small collar, which is cut in points, as is also a narrow pelerine cape, set on between the shoulder, and brought slanting over the bosom till it ends in a point at the bottom of the waist; these points are lightly embroidered with orange silk to match the trimming. Plain long sleeve, rather full, and very long; it is confined at the wrist by two narrow bands of byas orange satin, and the part which falls over the hand is pointed to correspond with the cape and collar. A swansdown tippet, or an India scarf, must always be worn with this dress.

Poplin and levantine high dresses, with a trimming of gauze to correspond, will be in request with juvenile or hardy *élégantes*. The most fashionable form, we believe, will be the one which we have just described; but the gauze trimming, of which there are two falls tacked together, is exceedingly pretty, and differs from any thing we have yet seen. A roll of satin is placed between the two falls at top to form a heading, and the lower part is disposed in draperies one above another, and ornamented with bows of ribbon. This trimming, which is very light and tasteful, will, we hope, entirely supersede the preposterous number of flounces which have so long injured the pretty figures of such of our fair country-women who are under the middle size.

Cloth shawls will be most general with silk or poplin dresses; we need scarcely observe, that they must be of the finest texture. For trimming, narrow gold binding, with gold tassels at the ends in front, is likely to be most prevalent; but ermine and other costly furs will be also in estimation.

Beaver, velvet, and black straw bonnets are all talked of, and feathers, to correspond in general, will be universal. We have seen one of the prettiest walking bonnets which has appeared for some time: it is composed of purple velvet, and lined with white satin; the crown is round, of a moderate height, and finished at the top by a wreath of purple satin leaves, which go round it; the front is very deep, but slopes off at the

ears, and shades without concealing the face: a rich purple spot silk half-handkerchief, which has a narrow border of white embroidery round the edge, ties it under the chin: it is ornamented with a beautiful plume of purple feathers tipped with white, which are placed upright in front. The shape of this bonnet is very becoming, and it is altogether elegant and lady-like.

Much alteration will undoubtedly take place in the carriage costume, but of what nature we have not been able distinctly to ascertain, we mean as to the forms of dresses: with respect to the materials, we understand that fancy velvets and white merino cloths will supersede every thing else. If the dress or pelisse is of fancy velvet, a *tocque* of the same materials, ornamented with a satin band and a profusion of feathers, will be worn with it; if, on the contrary, it is composed of white merino cloth, the *tocque* must be white velvet, the band gold, and the colour of the feathers will depend on the trimming of the dress. We understand that coloured velvet trimmings, both stamped and plain, will be very fashionable.

The encouragement which her Majesty and Princesses have graciously given to our own manufactures, will, we hope, induce the nobility and gentry to follow their example; and, as in consequence of the arrival of a number of families from France, London is even now more than usually full, we hope and expect that trade will revive, and that we shall have a very brilliant display of dinner and evening costume to present to our readers with next month; at present we are in doubt what materials will be most fashionable. We have seen some beautiful fancy velvets, and silks flowered in the loom, the vivid colours and glossy texture of which were equal, if not superior, to any foreign silk. We have seen one dinner dress made for a lady of high rank who is going to Paris, and as the gown is novel and tasteful, we have no doubt it will be in general estimation through the winter.

The material of which the dress is composed is white poplin of the most superior quality; it is made a walking length, the skirt very full, but gored so as to leave only a moderate fulness behind, we mean at the waist: it is cut at the bottom of the skirt in very deep points, which are edged with narrow byas green satin; these points are filled up with plain blond lace laid in very full; the fulness is fancifully confined by small green silk ornaments: a very rich flounce of blond lace surmounts the points, and another finishes it at bottom. Nothing can be more novel or striking than the effect of this trimming. The back of the dress is composed of byas folds of poplin, each fold edged with green; the back is cut very low, and the fronts, which just meet at the bottom of the waist, are byas; they are also edged with green. The breast is shaded by a *fichu* of plain blond made extremely full; it comes up to the throat, and fastens behind with small lace rosettes edged with green satin; as the back is open on each side down to the bottom of the waist, these rosettes give it an uncommonly pretty finish. The

sleeve, which is long, is composed of plain blond; it is very full at the top, with an intermixture of green satin, which is let in plain, and which forms a kind of half-sleeve. A triple fall of plain blond at the bottom, edged with green satin, and two bands to confine the fulness, finish the sleeve. We regret that our description cannot afford an adequate idea of the very novel, tasteful, and striking effect of this dress.

For evening costume we can only say, that fancy gauze, and white net spotted with white silk, are likely to be in the highest estimation for juvenile *belles*; and white satin, white and figured velvets, will be generally adopted by mature *élégantes.*

We can say nothing of jewellery, or ornaments for the hair, till next month.

We have no alteration to notice in hair-dressing.

FASHIONABLE FURNITURE.

PLATE 32.—DRAWING-ROOM WINDOW-CURTAIN.

THE window side of a drawing-room, furnished with draperies of peculiar elegance, is represented by the annexed plate, the design of which is from the manufactory of Mr. Bullock, in Tenterden-street. There is a richness united with simplicity in the forms of this arrangement, that is very pleasing, and the colours are happily disposed to exhibit them to advantage.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. WILLIAM WARDEN, surgeon of the Northumberland, has in the press, *Letters* written on board that ship and at St. Helena; in which the conduct and conversations of Napoleon Bonaparte and his suite, during the voyage, and the first months of his residence in that island, are faithfully described and related.

Dr. John Styles is preparing for publication, *Memoirs and Remains of the late Rev. Charles Buck*, collected and arranged from his papers, and interspersed with observations illustrative of his character: to which is added a brief Review of his various publications. The work will appear in January next.

The *Poems* of Milton, Thomson, Young, and a few other leading authors, will shortly be published with new embellishments from the designs of Mr. Westall.

The Rev. Dr. Hawker has nearly completed his valuable *Commentary on the Old and New Testaments*, with the text at large. Part xxxvii. is just published, and the work will be finished in 40 parts. An edition, without the text, is also printed on a very cheap scale.

A new edition of *The Antiquarian Cabinet* is now publishing in numbers, each containing ten plates, printed on royal octavo, each plate forming a head-piece to the description. This arrangement is calculated to avoid the inconvenience of turning the book, which so fre-

quently occurs in viewing the plates of the first edition; besides this important advantage, the work will thus be comprised in about five or six volumes, of a more elegant size than the former edition, and at about half the price: ten numbers will form a volume, comprising 100 plates.

Mr. Britton's *History and Antiquities of the Abbey Church at Bath*, is in the press, and will appear early in the year 1817. It will consist of a copious history and description of that curious and latest specimen of English ecclesiastical architecture; also a novel Essay on Epitaphs, by the Rev. John Conybeare, professor of poetry to the University of Oxford. The essay will be elucidated by examples of various styles and classes of epitaphs from that church, which may be called the western *mausoleum of invalids*. Like the abbey church of Westminster, that of Bath is filled with sepulchral monuments, and thus becomes a sort of show-room for statuary, and a magazine of epitaphs. This volume will be embellished with eight beautiful engravings, by J. and H. Le Keux, &c. from drawings by F. Mackenzie.

Mr. Britton has completed his *History and Antiquities of Norwich Cathedral*, being the second volume of his elegant work devoted to those interesting national fabrics. This volume contains twenty-five engravings, most of which are executed in a very superior style by J. and H. Le Keux, from drawings by J. A. Repton, architect, F. Mackenzie, and R. Cattermole. The letter-press, consisting of about 90 pages, embraces a complete history and description of the church, the palace, and dependant buildings, with accounts of the monuments and the bishops. It is proper to observe, that the prints in this work are executed by the best engravers, and are calculated to afford the most satisfactory information to the picturesque artist, to the antiquary, and to the architect, as they represent both general views of the church externally and internally, plans of the whole and of parts, and such sections and elevations as serve to display the construction or anatomy of the edifice.—With the present volume also is published the first number of the same author's illustrations of *Winchester Cathedral*, which will be comprised in five numbers, and will embrace thirty engravings, representing the general and particular architecture and sculpture of that truly interesting edifice. It is very curious and instructive to examine the varieties and dissimilarities in the churches of Salisbury, Norwich, and Winchester: as it will be seen, that not any two prints resemble each other; that each church, in the whole and in detail, is unlike the others; and that the sculpture, monuments, and history of every one, are peculiar to itself, and have scarcely any analogy to the other two. In the west fronts, naves, aisles, choirs, transepts, towers, and chapels, each cathedral has its own exclusive character, style, and age; and in its historic relations and prelatical biography, we find much variety and distinctive information. Hence the admirer of the subject and general antiquary need not apprehend sameness or satiety: for though

the feast laid before him be rich and highly seasoned, it can never surfeit or cloy the most delicate appetite; but rather indeed, like love, it will be found to "increase with what it feeds on."

No. V. of Havell's *Villas*, &c. is published, and contains a view of Cassiobury, the seat of the Earl of Essex, from Turner, R. A.; and a view of Corsham-House, the seat of Paul Methuen, Esq. M. P. from Fielding; with historical and descriptive accounts of the two seats, by J. Britton, F. S. A. The prints are coloured in close imitation of the drawings.

A Course of Lectures has been delivered by Mr. Curtis, surgeon and aurist, of Soho-square, a nephew of the late celebrated botanist of that name, on the Anatomy, Physiology, and Diseases of the Ear. The course will be regularly continued, and it is hoped, direct the attention of the profession to the diseases of an organ which has hitherto been much neglected. In this course Mr. Curtis has introduced a number of improvements on the instruments commonly used for assisting hearing, particularly his artificial ears for deaf persons, which were first introduced in France, where they were manufactured: by being adapted to the ear, they increase the collection of sound. But besides the collection of sound, there is an additional force wanted to transmit it through the passage: in this respect the French invention is deficient, and therefore does not sufficiently answer the purpose. To remedy this defect, he has added a small tube, which, by contracting the passage, will occasion the sound to enter with greater force. The form of this invention is particularly convenient, in consequence of their being easily applied over the natural ear, which they resemble. The same gentleman has invented a hearing-trumpet, forming a parabolic conoid, on the same principle as the speaking-trumpet used at sea, which is so well known to answer the purpose of extending the impression of sound. It has this convenience, that it shuts up in a small case for the pocket.

Plate 36.—ORNAMENTS FOR PAINTING ON WOOD AND FANCY WORK.

Among the many pleasing recreations of the fair sex, is that of painting and ornamenting Tunbridge and fancy ware, which at once becomes an elegant and useful amusement. The annexed plate of ornamental patterns is the first of a series, given with a view to facilitate this interesting employment. The figures are relieved with black, purposely to shew the effect when finished on the work-box, cabinet, or screen; and when varnished, has the appearance of ivory inlaid on ebony: a great variety of which, with the colour properly prepared, may be had at the Repository of Arts. Many of the borders will, according to taste, be as well adapted for muslin patterns as painting.

Poetry.

ALBERT AND MATILDA:

A SERIOUS BALLAD.

1.

MATILDA was a peerless maid,
The pride of Avon's shore;
Her form by modesty array'd,
The stamp of beauty bore.

2.

The brightest gems that deck'd her hair,
Were dull when shone her eye;
Her bosom as the lily fair,
And cheek the rose's dye.

3.

Her mother's only joy and pride,
Since Heav'n had ta'en her sire;
Nought had the widow'd heart beside
Terrestrial to desire.

4.

She long the rural theme had been,
While each fond youth aspired,
With anxious heart, her love to win,
Who was by all admired.

5.

When Albert, lord of the domain,
First heard her beauty praised,
This lovely flow'r he hoped to gain,
Who had such wonder raised.

6.

For still as novelty inspired,
From fair to fair he roved,
His heart by each new beauty fired,
To all inconstant proved.

7.

Had but his treachery been known,
He ne'er had wrought her harm,
But his fine form and fair renown
Possess'd a fatal charm.

8.

He sought her in the mazy dance,
And by his manners bland,
With stratagem did still advance
That ruin which he plann'd.

9.

As pure and spotless was her heart
As is the mountain snow;
How could she think those words but art,
Which seemed with truth to flow?

10.

Where was Matilda's guardian pow'r,
To save her from the snare,
When Albert sought her in her bow'r,
And urged a fatal pray'r—

11.

That she would listen to his vows,
And still conceal his love,
For reasons which did interpose,
He would most faithful prove?

12.

He wiled her to the lonely grove,
So soothing was his tale;
She listen'd to his vows of love,
And let those vows prevail.

13.

For him that dearest home she left,
Where first her breath she drew;
Her mother too of hope bereft,
For him she thought so true.

14.

Had he been such, he ne'er had torn
That aged breast with care,
Nor from those arms her child had borne,
And left her to despair.

15.

When first the tidings reach'd her ear,
That she so loved had fled,
Her frenzied eye refused a tear,
Her heart to hope was dead.

16.

She pray'd that Heaven her child might save,
And rescue her from shame;
Then sunk in sorrow to her grave,
Still murmuring her name.

17.

Hard was thy fate, ah! hapless fair!
Too cruel was thy lot,
When Albert left thee to despair,
And all his vows forgot!

18.

Matilda, rack'd with mental pain,
Retiring, pined in thought;
Then for her mother felt again,
And her, distracted, sought.

19.

Would she receive her child once more,
And shield her from the scorn
A ruthless world would on her pour,
She yet might cease to mourn.

20.

She cross'd the vale where oft in youth,
With pleasure, she had stray'd;
Each charm was lost, since he whose truth
She trusted had betray'd.

21.

As she the village church drew nigh,
She felt invading fears;
Wish'd o'er her father's grave to sigh,
And water it with tears.

22.

Upon the grassy mound she knelt,
And thought of times long past;
As if her heart would break, she felt,
And wish'd each sigh her last.

23.

Oh! could she rest her throbbing head
Beneath that humble sod,
And sink among the peaceful dead,
Forgiven by her God!

24.

Drear was the scene, the eve was cold,
She heard the screaming owl;
Next on her ear the death-bell toll'd,
For some departed soul.

25.

She rose, for superstitious dread
Had fill'd her with dismay;
Along the path with yews o'erspread,
She trembling bent her way.

26.

What mournful train is that draws near,
With strains of solemn woe?
They sink into her soul with fear,
She dares not seek to know.

27.

Too soon, alas! poor wither'd flow'r,
Thou'lt wish 'twere endless night:
Thy mother too has felt death's pow'r—
Ah! could'st thou shun the sight!

28.

But no, it is not Heaven's will;
Thy fault thou must atone:
Behold a sight thy blood will chill,
Thy heart will turn to stone!

29.

She saw the bier, the mourners knew—
Truth flash'd upon her mind;
With her last hope her senses flew,
Her shrieks now rend the wind.

30.

Ah! Albert, soon thy heart must feel,
That heart which caused this woe;
There is no balm that wound can heal,
Which conscience will bestow.

31.

For peace no more that breast shall cheer,
Remorse ne'er yields to time;
Go, weep upon that mother's bier,
And expiate thy crime.

32.

Fate led him to that mournful scene,
Where she he once had loved,
Still raved at him who false had been,
And cruel to her proved.

33.

He sees that form which won his heart,
What time with virtue deck'd,
And pure, till he with treach'rous art
Her bosom's peace had wreck'd.

34.

She stood like statue hewn in stone,
When cross her frantic brain
One partial gleam of reason shone—
She Albert knew again.

35.

"Oh! wretch, most perjured and untrue!"
She shriek'd, "avoid my sight—
"Look there! thy work of death review;"
Then sense again took flight.

36.

Thou art avenged, ill-fated maid,
His happiness is fled;
Whilst thou, the victim he betray'd,
To joy or grief art dead.

MARIA PICKERSGILL.

Soho-Square.

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